

# psa JOURNAL



Monterey Cypresses

(See Page 20)

Jack Wright, FPSA

## TABLE OF CONTENTS

### Articles

The President Reports .....	2
New Aids For Picture Taking .....	4
Obituaries .....	8
Mr. PSA Contest Standings .....	10
Los Angeles Convention .....	12
Quebec Convention .....	17
PSA News, Board Meeting .....	19
Monterey Peninsula .....	20
Pictorial Pemaquid .....	21
Can Color Be Pictorial .....	27
Naked Eye Viewing .....	29
R.I.T. Scholarship Announced .....	30
Picture Of The Month .....	44

### Departments

Johnny Appleseed's Mail Bag .....	18
Pictorial Digest .....	34
Color Division News .....	38
Nature Division News .....	39
Stereo Division News .....	40
Recorded Lecture News .....	41
Color Calendar .....	41
Technical Division News .....	42
Photo-Journalism Division News .....	42
Camera Club News .....	42
Motion Pictures .....	43
Salon Calendar .....	46
New Members .....	47

OFFICIAL PUBLICATION  
OF THE  
PHOTOGRAPHIC SOCIETY  
OF AMERICA

VOLUME 19 • NUMBER 6 • JUNE, 1953



60 seconds after you snap the shutter, lift out a beautiful finished print like this.

### ...ALL FINISHED IN 60 SECONDS

● "Hey, horse! Hold that head still. And, both of you — smile! Ah — got it!"

Just a flip of your finger, and another vacation snap is ticketed for the scrap-book. But whoa! Was it just your imagination, or did Ol' Paint flick a fly off his ear, and blur the shot? If you took the picture with a Polaroid Land Camera, you know the answer *in just 60 seconds!*

The miracle of the Polaroid Camera is this: Without tanks or liquids, it develops and prints the finished picture — a jumbo-size, clear, sharp, professional-looking snapshot that's ready for framing, mailing or just plain marveling at. If the pose isn't perfect, you've got free rein to shoot again while the subject's right there.

The Polaroid Camera is easy to use. Easy "drop in" loading; easy to focus; easy to set the single dial controlling lens opening and shutter speed; easy to lift out the finished print.

Every roll of Polaroid film is guaranteed — and there's plenty of it. It's carried by 5,000 dealers in the U.S. alone. So, ask your photo dealer to demonstrate the remarkable Polaroid Land Camera for you. Remember — that, too, takes only a minute.

**Free booklet:** "Best Travel Pictures You Ever Took." Helpful and authoritative advice for every picture-taker, no matter what camera you use. For your copy, write: Polaroid Corporation, Dept. PS-6, Cambridge 39, Mass.



Pathfinder Model 110



Model 95

*Why wait days when a minute does it?*

**POLAROID® Land CAMERAS**

You'll find *more of*  
*everything you want*  
 in these ANSCO 35mm CAMERAS



**ANSCO REGENT CAMERA**

*You get all these expensive features*

- f3.5 lens—hard-coated, color corrected Apotar anastigmat.
- One to 1/300-second flash shutter—accurate, dependable Prontor SV model, fully synchronized for *all* flashbulbs and strobe lights.
- Automatic film measuring device and double-exposure prevention.
- Built-in self-timer and depth-of-field scale.
- *Plus* automatic film counter . . . all-metal body with real leather covering . . . self-erecting front . . . optical view finder . . . accessory clip.
- Takes standard 35mm magazines . . . black-and-white or color.

All this for only **\$54<sup>50</sup>** including tax

Top-grain cowhide eveready case \$6.95



**ANSCO KAROMAT CAMERA**

*The finest Anso miniature camera*

- f2.0 lens—hard-coated, color corrected Xenon anastigmat.
- One to 1/500-second flash shutter—accurate, dependable Synchro-Compur Rapid, synchronized for *all* flashbulbs and strobe lights.
- Lens-coupled rangefinder—bright, easy-to-see and easy-to-use split image type, combined with viewfinder for speedier operation.
- Finger tip film transport, automatically sets shutter.
- *Plus* automatic film counter . . . accessory clip . . . depth-of-field dial . . . all metal body with real leather cover.
- Takes standard 35mm magazines . . . black-and-white or color.

A real Anso value at **\$164<sup>10</sup>** including tax

Top-grain cowhide eveready case, \$12.50

*See these fine Anso cameras at photo dealers everywhere*

**ANSCO**

Binghamton, New York.

A Division of General Aniline & Film Corporation. "From Research to Reality."



## THE PHOTOGRAPHIC SOCIETY OF AMERICA

HONORARY PRESIDENT

LOUIS F. BUCHER, Hon.PSA

OFFICERS FOR 1951-1953

President—NORRIS HARKNESS, APSA, New York, N. Y.  
Executive Vice President—P. H. UELMAN, Hon.PSA, FPSA, Cincinnati, Ohio  
Conventions Vice President—THEODORE HOLDEN, APSA, Rochester, N. Y.  
Publications Vice President—JOSEPH COSTA, APSA, New York, N. Y.  
Secretary—MR. C. H. PHILIPS, JR., Hon.PSA, Grosse Pointe, Mich.  
Treasurer—CHARLES HELLER, Hon.PSA, APSA, Philadelphia, Penna.

### BOARD OF DIRECTORS

A. MILLARD ARMISTEAD, Columbus, Ohio (Motion Picture Division)	LESLIE J. MAHONEY, Phoenix, Ariz. (Tops Committee)
K. V. ARNTZEN, APSA, Berkeley, Calif. (Western Zone)	PHILIP B. MAPLES, Brockport, N. Y. (Recorded Lectures Program)
JOSEPH A. BERNSTEIN, New York, N. Y. (Public Relations Committee)	RAY MERR, APSA, Milwaukee, Wis. (Pictorial Division)
H. CLYDE CARLTON, FPSA, Rochester, N. Y. (By-Laws Committee)	JOHN G. MULDER, Hon.PSA, FPSA, Rochester, N. Y. (Past President)
W. E. CHASE, APSA, St. Louis, Mo. (Regional Activities)	FRANK E. RICE, APSA, Chicago, Ill. (Stereo Division)
H. H. DUKE, FPSA, Binghamton, N. Y. (Honors Committee)	LOREN ROOT, APSA, Chicago, Ill. (Central Zone)
DAVID B. EISENDRATH, JR., APSA, Brooklyn, N. Y. (Photo-Journalism Division)	C. C. RUCHHOFF, APSA, Cincinnati, Ohio (Exhibitions Committee)
FRED FIX, JR., APSA, Chicago, Ill. (Camera Club Committee)	V. E. SHENANCK, LaCrosse, Wis. (International Exhibits)
REX FROST, APSA, Toronto, Ont. (Canadian Zone)	A. STEWART, Santa Barbara, Calif. (Nature Division)
SHIRLEY M. HALL, FPSA, San Marino, Calif. (Membership Services)	ARNOLD V. STURENBAUGH, APSA, Philadelphia, Pa. (Headquarters Committee)
MRS. BARBARA GREEN, FPSA, Brooklyn, N. Y. (National Lecture Program)	MISS DORIS MARTHA WENGER, FPSA, Cleveland, O. (Eastern Zone)
JOHN R. HOGAN, Hon.PSA, FPSA, Philadelphia, Pa. (Picture-of-the-Month)	E. P. WRIGHTMAN, Hon.PSA, FPSA, Rochester, N. Y. (Technical Division)
MRS. BLANCHE KOLARIK, APSA, Apache Junction, Ariz. (Color Division)	S. P. WRIGHT, APSA, Springfield, Ill. (Membership Committee)
JOHN H. MACER, Hon.PSA, APSA, New York, N. Y. (Finance Committee)	HARRY YOURAN, APSA, New York, N. Y. (Publications Committee)

(Directors serve as Chairmen of Divisions or Committees which appear under their names.)

PSA HEADQUARTERS: 2005 Walnut St., Philadelphia 3, Pa.

Randolph Wright, Jr., Executive Secretary

### The JOURNAL Staff

Editor: Don Bennett, APSA, 28 Leonard St., Stamford, Conn.  
Assistant Editor: Jack Wright, FPSA, 211 W. Santa Clara St., San Jose, Calif.  
Associate Editors: Jacob Deschin, FPSA, 202 Columbia Hts., Brooklyn 2.  
Robert J. Goldman, 43 Plymouth Road, Great Neck, L.I.  
Stella Jenks, APSA, 1846 Kenny Road, Columbus 12, O.  
Harry K. Shigeta, Hon. FPSA, 1721 N. Wells St., Chicago 17, Ill.  
Technical Editor: Lawrence B. Friar, 155 S. Main St., Fairport, N. Y.

### Divisional, Feature and News Editors

<b>Camera Club</b> Henry W. Barker, APSA, 192 Hope St., Glenbrook, Conn.	<b>Photo-Journalism</b> Wm. A. Price 78 Elbert St., Ramsey, N.J.
<b>Color</b> Mrs. Blanche Kolarik, APSA, Box 52, Apache Junction, Ariz.	<b>Pictorial Features</b> Miss Doris Martha Weber, FPSA, 2024 E. 86th St., Cleveland, Ohio
<b>Historical</b> J. S. Meertle, FPSA, 901 Hermosa Ave., Cincinnati, Ohio	<b>Pictorial News (Digest)</b> Miss Stella Jenks, APSA 1846 Kenny Road, Columbus 12, Ohio
<b>Motion Picture</b> Herbert A. MacDonough, APSA, Route 3, Binghamton, N. Y.	<b>Stereo</b> L. B. Dunnigan, FSG 519 S. Vermont, Royal Oak, Mich.
<b>Nature</b> Willard H. Fare, APSA, 6024 Dakin St., Chicago 34, Ill.	<b>Technical</b> George Ehrenfried, APSA, 33 Center St., Brookline, Mass.

Editorial Office: 28 Leonard St., Stamford, Conn.

Advertising Office: Vincent Rocca, Adv. Mgr., 30 E. 60th St., New York 22, N.Y.

Publication Office: Orange, Connecticut

Publications Committee: Harry Youran, APSA, Ch., 320 Broadway, N. Y. C.

Closing date for news is 25th of second preceding month, in Stamford. Trading Post items must be in our hands by 20th of second preceding month. Urgent and brief news items can be accepted up to the 1st of the preceding month. News handled by Division Editors must be in their hands at least two weeks before closing dates. All correspondence regarding editorial matters should be addressed to the Editorial Office in Stamford, Conn.

Change of address notices should be sent to PSA Headquarters in Philadelphia.

The PSA Journal is sent to all member clubs

and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity.

Copyright 1953 by The Photographic Society of America, Inc. Reproduction or use of any material contained herein without permission of the Editor is forbidden. Views expressed in the PSA Journal are those of the authors and do not necessarily represent those of the Society.

### THE PRESIDENT REPORTS . . .

As the date of the Quebec Convention is closer and closer, a lot of us are getting more and more excited about it. There will be a most interesting program of planned shooting days in fascinating places plus a schedule of valuable talks on a wide variety of subjects by photographers who know what they are talking about.

Entirely aside from that angle of the three days, there is the fine opportunity to get better acquainted with a bunch of our best PSAers. South of the border, we tend to forget that our Canadian brothers are just as good as photographers as there are anywhere, and we have only to cross the almost non-existent line to find that as friends they have no superiors and few equals.

The PSAers who miss the Quebec Regional will be making a sad mistake—and that goes for Los Angeles as well. From conversations with Mel Phegley and the other leaders out there, this 1953 Convention will be one of our most exciting and most valuable.

Tuesday is given over to Division activities with Wednesday, Friday, and Saturday to regular programs. The evenings are full of excitement.

Thursday morning is the most important period in the PSA year. It is the time of meetings of the National Council and of the General Membership—the biggest planning session of the year and the time when every member has his best opportunity to help in deciding where we shall go and how we shall get there.

This particular Thursday morning will be featured by a full report of the past year, the decisions of the Board on several new ideas and plans, and the details of both the Camera Club Committee's program and the work of the Regional Activities (or Chapter) Committee. Both of these committees with all they mean to the future of PSA and its successful operation for PSAers everywhere are making fine progress, and their reports and plans will be of greatest interest.

PSA is NOT run by its officers. They simply carry out what is decided. The Board does most of the detailed planning because it can meet often and consider new ideas at comparative leisure, but the basic plans and the fundamental thinking behind everything PSA does must come from the PSAers. To be part of the organization calls for more than just paying dues—it calls for thought and action.

The Thursday morning meetings are your big opportunity to make sure PSA goes in the direction you think best. Be sure to be present.

The actions of the Board at recent meetings will result—if you so decide—in great benefit to every PSAer, but only if you have a part both in making the plans and in carrying them through to successful conclusion.

Once again, I wish it were possible for every member to attend Board meetings and to see for himself the care and thought given to the ideas presented. Since that is not possible, the closest approach is to take part in the General Membership meeting at the Convention.

Hope to see you there.

NORRIS HARKNESS



Master Photographer chooses the Hasselblad  
for that extra margin of Photo Mastery...

**VALENTINO SARRA**, best known for his human interest pictures which are appearing constantly, in color and in black and white, in the nation's leading publications, is a master delineator of the human American scene.

To express the complete capture of a desired mood or moment Mr. Sarra chooses the world's most fascinating camera — the HASSELBLAD — for many of his important photographs.

The world also knows Mr. Sarra for his brilliant illustrations of the Men of Distinction for Calvert Distillers, and photographs he has made for Pet Milk, Nash Automobiles, The Monsanto Chemical Company, General Electric, International Nickel, Goodyear Tires, and other national advertisements.



With 80mm Kodak EKTAR f/2.8 lens  
and roll film magazine

**\$499.50**

including Federal Tax

For Free  
HASSELBLAD booklet  
write to Dept. P

The Wonderful, Versatile



# HASSELBLAD

With a 2 $\frac{1}{4}$ " x 2 $\frac{1}{4}$ " HASSELBLAD Camera you can face the most exacting photographic assignments with a new measure of confidence. Built-in refinements give you that extra margin of mastery needed for a wide range of picture situations. For example — Interchangeable roll-film magazines permit an instant switch from one type of film to another, even in the middle of a roll. Interchangeable lenses and extension tubes provide a picture-taking range from actual-size close-ups to telephoto shots. The shutter stops action at a dazzling 1/1600 second. Operation is automatic, simple. Precision-crafted in Sweden, the HASSELBLAD is a jewel of workmanship, a wonder in performance.

*Willoughbys*

**WORLD'S LARGEST CAMERA STORE**  
110 West 32nd St. • New York 1, N. Y.  
LOngacre 4-1600



### For perfect COLOR slides and movies

G-E MASCOT is the exposure meter everyone can use . . . just read the exposure setting on the dial. As easy to read as a watch. Pays for itself over and over in film and pictures saved. Every camera needs a Mascot! See it at your photo dealer's . . . **\$15.95\***

General Electric, Schenectady, N. Y. \*Pat. treated 606-134

THE NEW  
**MASCOT**



GENERAL  ELECTRIC

## NEW AIDS FOR BETTER PICTURE-MAKING

BY JACOB DESCHIN, FPSA

Something for practically everybody this month. Most of the items were displayed at the 28th Master Photo Dealers' & Finishers' convention held in Chicago in April, the biggest product show in years.

From the point of view of volume of items the leading groups were in the fields of stereo, electronic flash, cameras and beginners items. To start with the latter, FR Corporation offered an attractive and compactly designed \$25 enlarger, the FR Enlarger, that should entice many into the darkroom who have never made enlargements before. Made of plastic, it takes negatives to 2 1/4 x 3 3/4 inches, has an f/11 doublet lens, uses a 50-watt projection lamp and is 28 inches high. It folds for easy storing, has a hardwood baseboard, switch-on cord and swivel base for projection below table level for enlargements greater than seven diameters. To be available in the fall.

Among other items for the beginner were two new Brownie cameras imported from Kodak's factory in Great Britain and the \$14.95 Ansco 3A Home Developing Outfit. The latter includes the new Automatic Loading Reel and Tank, a contact printer, a dual-purpose developing and printing bulb and all basic accessories and materials. One of the Kodak cameras is the all-metal



British Brownie Six-20

Brownie Six-20, taking 620 film for eight 2 1/4 x 3 3/4 pictures, costs \$9.75, has a built-in closeup lens for pictures as close as four feet, and is synchronized for flash. The other is the Brownie 127, a \$4.75 molded eye-level camera with direct viewfinder for taking eight pictures on 127 film.

Another beginner's camera, from Germany, is the Lindar, a \$6.95 box camera with an f/9.5 lens, built-in flash and large reflex-type optical finder, is offered by Saul Bower, Inc., 114 Liberty Street, New York. The camera takes twelve 2 1/4 x 2 1/4 pictures on 620 film. A flash unit is \$3.50, case, \$2.50.

A new sub-midget flash lamp of the type generally recommended for use with low-priced synchronized cameras is General Electric's PH-8, a medium peak lamp with a light output of 8,000 lumen seconds and incorporating a new type base which permits easy insertion in slip-in type sockets and improves electrical contact.

### Movie Cameras

Announcements in the trend to low-priced movie cameras are made by Eastman Kodak, Bell & Howell and Keystone. The \$42.50 Kodak Brownie Movie Camera has been dropped to \$39.75. Bell & Howell have a \$49.95 8mm movie camera equipped with the prefocused 10mm f/2.5 coated lens. It has a large viewfinder, can be set for normal operation, continuous run or single-frame exposure, and has the drop-in film loading feature. A telephoto lens for 2 1/2-times magnification is available at \$22.95. Keystone's camera is the 8mm Capri with drop-in roll loading, a wide optical view finder, f/2.8 anastigmat lens, safety footage indicator to warn of improper loading or operation. Weight, 1 pound, 11 ounces. Cost \$59.50.

### Still Cameras

In the general camera category, the most novel is the Bolsey B-22 Set-O-Matic with its automatic flash calculating and setting device. Once the camera has been set for a given film, shutter and flashlamp combination, the normal operation of the coupled rangefinder simultaneously focuses the camera lens and "selects" the proper diaphragm for the lens-to-subject distance. Changes in camera-to-subject distance are automatically compensated for, leaving the photographer free to move about without having to re-set for each flash shot. And it works too!

Argus has added a new model, the Argus A-4, to its varied line of 35mm cameras. Equipped with the f/3.5 coated Cinar lens and shutter speeds 1/25 to 1/200, the \$39.50 A-4 has universal settings for average conditions. Features include automatic counter, flash synchronization and double-exposure prevention. Incidentally, Argus also offers the Argus Sandmar f/4.5 Wide Angle lens for the Argus C3 camera. It couples with the camera's rangefinder, has click stops,



DeJur Reflex

# GET BETTER PICTURES <sup>OF</sup> SUMMER FUN!

**G-E Photoflash makes it easy!**



NOT THIS ... GET THIS



**AFTER  
SUNSET**

A lot of summer fun happens *after dark*. But you *can* capture it in clean cut snaps, at campfire, on the beach, indoors, or at home, if you . . .

. . . use General Electric Photoflash, with its famous punch of light that reaches to farthest corners, brings out every detail. It's fun, and it's easy!



NOT THIS ... GET THIS



**IN THE  
SUN**

Just a little summer shade comes out *so black* on film! But you don't *have* to waste film or miss half the picture, if you . . .

. . . use G-E Photoflash to "fill in" the shadows! Your subjects appear more natural—no squint, no squirm—and you've caught that precious moment.

**This summer**, don't miss a single treasured shot of happy times! General Electric Photoflash lets you get them all, easily and for certain.

So keep plenty handy *all summer* . . . and make sure of the pictures you want—in sunlight and rain, daytime and night, indoors and outdoors—with dependable G-E Photoflash.

*Remember, there's a G-E lamp for every photographic purpose*

**GENERAL  ELECTRIC**

**EXCITING NEWS!**

**New 12-8-4 Pack**

12 bulbs—one for each shot on popular rolls—3 "pop-out" packs of 4 each! Safer, handier, in pocket or purse! Full exposure data printed on each pack!





Ansco Speedex Special R

and costs \$59.95 complete with lens hood and filter holder and clip-on optical viewfinder.

The German-made Ditto 99, a 35mm rapid sequence camera, which will sell for \$99 when it becomes available shortly, is announced by the Ditto Camera Corp., 527 Fifth Avenue, New York City. The camera has a clockwork motor which permits taking twelve exposures in five seconds, is equipped with an f/2.8 lens and a flash-synchronized focal-plane shutter with speeds from 1/25 to 1/1000, and is made of die-cast aluminum.

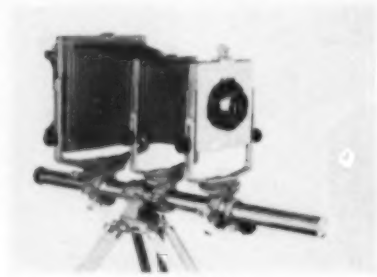
The Graflex "22" twin-lens reflex camera is now available in a Model 400F, which has an 83mm Graflex Optar f/3.2 lens in a Graphex Synchro shutter with speeds to 1/400. The price is \$158.

Willoughby's has a new German 2 1/4 x 3 1/4 press-type camera, the Bertram, the principal feature of which is a unique mechanism by which the view field and rangefinder adjustments are made automatically when a lens is inserted in the lens mount. The camera has a self-timer, built-in flash synchronization and a back providing for swings and tilts and designed to take Graphic accessories. The Bertram will be available in the fall; price about \$500 to \$600 with three Schneider lenses.

A group of new Linhof camera developments were introduced at the show by Kling Photo Corporation, of New York City. These included a new universal back for the Linhof 4x5 Super Technika, a Polaroid back, enlarging attachment, a group of three Linhof Kardan all-metal precision view cameras. The camera back permits the use of

standard sheet film holders, film-pack, plates and rollfilm holders, and is now standard equipment on new Linhofs, but will also be available for other Linhofs. The back is a conventional spring back with removable ground glass; the focusing panel has a Kodak Ektalite Field Lens for ground glass image brilliance.

The Linhof Kardan view cameras incorporate a universal joint to permit the lens and back standards to be tilted and swung freely in any direction. Made in 4x5, 5x7 and 8x10 sizes, the Kardan is built on the optical bench principle and consists principally of a large-diameter base column, lens standard assembly, film back assembly, detachable bellows and tripod base clamp.



Kling Kardan

Unlimited extension is made possible by extension columns and detachable bellows. Components of the three sizes are interchangeable. The 4x5 size is \$500.

The Linhof Super Technika 23 camera, normally finished in black and chrome, is now available on special order in gun metal gray, cardinal red or ivory leather at a surcharge of \$30.

Kling Photo also has a new Baldax 2 1/4 x 2 1/4 folding camera with 80mm f/2.9 Schneider Radionar lens in MX flash synchronized Prontor SV shutter with speeds to 1/300, bulb and automatic selftimer. The new Balda takes 12 pictures on 120 film, has a film type and speed indicator, plus other features, and costs \$67.50.

The folding Dacora II camera, taking 12 pictures 2 1/4 x 2 1/4 inches on 120 film, has been imported by Camera Specialty Co., Inc., 50 West 29th Street, New York. The \$29.95 camera has an Ennar 75mm f/3.5 coated lens, shutter speeds 1/25 to 1/200, built-in flash, diaphragm and shutter controls visible from above, etc.

#### Electronic Flash

Add portable electronic flash unit and accessories: Heiland offers the Strobosonar V dry-battery form-fitted unit weighing 3 pounds, 6 ounces and costing \$119.50. The single unit dry battery—the new 510-volt General battery—yields 500 to 1,000 flashes. Replacement battery is \$13.95. The color guide number is 40 to 50. A new model Thriftlite weighing 1 pound, 7 ounces, has a conical-shaped reflector with built-in exposure dial, a pistol grip handle and sells as an AC unit for \$59.50 and \$69.50. An intensifier for doubling the output of the Thriftlite is \$24.50. A dry battery attachment is \$24.50.

The Powell Nightclubber, an AC electronic flash unit that weighs 2 pounds and looks like a conventional flashgun, is \$64.50. The



CE PH-8 and FT-118

gun has a new flashtube that delivers about 10,000 flashes at 1/200 second, synchronizes to most cameras and has a removable reflector. The \$97 Powell Repeater Flash, a 3-pound AC unit, has double the capacity of the Nightclubber. A Powell wet cell battery pack with built-in charger is \$51.50.

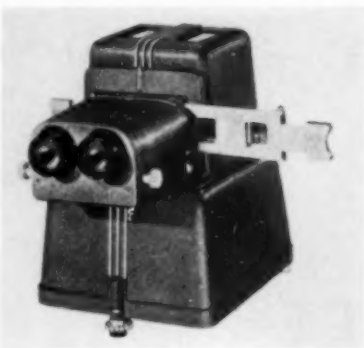
Weighing slightly under 2 pounds, the \$39.95 Sun Lite AC electronic flash unit is offered by Hershey. The unit is designed particularly for use with amateur type cameras.

The Model 220 Lumax 1953, a \$49.95 electronic flash unit that weighs 3 pounds with batteries, powered by D-type dry-cell batteries and equipped with the General Electric FT-218 flashtube, is announced by Luman Manufacturing Co., 489 Sixth Avenue, New York. The set of four batteries costs 60 cents, yields 150 flashes. Flash duration is 1/1000 second, cycling time 12 seconds, approximate guide number for color 35, for black-and-white 220. The unit measures 5x5 1/2 x 2 1/2 inches, has a neon "ready" indicator, a special built-in aluminum reflector and synchronizes with all cameras having X or zero-delay shutters. An accessory bracket at \$2 will fit any camera.

Strobo Research has an AC booster device for extending the life of dry batteries a minimum of 50 percent longer. The unit is designed for use with the portable dry battery Strobosonar. The company also announces an Edwal developer prepared specifically for the processing of electronic flash films to provide adequate printing contrast with characteristically soft electronic flash. General Electric has placed on the market the new flashtube FT-118 for use with dry battery sets and providing almost twice as much light as its predecessor, the FT-105.



Super Technika 23



Compco Triad



## Stereo

Three new stereo projectors have been announced: Comco's \$229.50 Triad, the \$175 Iloca Stereo Projector, and Sawyer's View-Master Stereo-Matic 500 Projector. The Triad, which takes stereo and single slides interchangeably, has a one-knob control for vertical and horizontal adjustment of the 5-inch f/3.5 projection lenses, removable glass polarizing filters mounted in lens housing, a preview light panel at rear of projector, and other interesting features. The View-Master projector, designed to take View-Master stereo reels, and which will cost under \$200 when available in the fall, has a unique design utilizing one 500-watt lamp and angled mirrors and condensers to send an even light through the 3-inch f/3 lens pair. Focusing is achieved by a new principle which assures correct stereo projection. The Iloca is equipped with two f/2.5 projection lenses, uses 750-watt lamp and has a three-way distortion corrector.

Elgeet offers a stereo kit for three-dimensional taking and projection of 16mm movies. The \$248.80 outfit consists of a viewfinder, taking and projection lenses, silver screen and viewing spectacles. The lenses will fit any C mount camera. Paillard Products has a closeup attachment for the Bolex stereo system. Burleigh Brooks has the SV Three-Dimensional Viewer for 2 1/4 x 2 1/4 stereo pairs. The \$37.50 viewer is equipped with Bausch & Lomb lenses, requires no adjustment, uses two small flash-light lamps powered by three D batteries and is switched on when the stereo slide is inserted in the viewer. The plastic covering of the unit is available in six colors. Also on the market is improved Videon II Stereo Camera at \$99.50.

Other flash news: Heiland offers two new flashguns, the LC Synchronizer, a B-C type unit for use with conventional solenoids and capable of firing electrically up to six extensions, and the BC-Mite. The series-wired LC model is \$27.95 with battery. The BC-Mite is a \$14.95 compact flash unit for mounting in a camera accessory clip.

A new flash extension unit that may be connected to other units to provide up to three lamps is announced by Eastman Kodak. It looks like the regular Kodak Flashholder, is equipped with a new Kodak "C" clamp for attaching to a support. Wired in series and supplied with 20 feet of cord with bayonet connector, a Kodak 2-Way Flashguard and a short bar which may be used in place of batteries in the unit when connected with B-C holders, the extension unit is \$11.

(To be continued next month.)

If you wear your PSA insignia, either lapel pin, tie chain or clasp, you identify yourself to the photographers you meet and to other PSAs. It is a sign that you are a member of the biggest photographic organization there is, with members all over the world. Look around you and see how many of your friends are PSA members, or check your town in the Geographical Section of the Directory and see who isn't! Then see that they do become members. You as an individual member can sponsor them.

**Revere<sup>33</sup>**  
THE FINEST IN STEREO CAMERAS

**POLAROID** *Pathfinder*  
THE BEST IN 60-SECOND PHOTOGRAPHY

EQUIPPED WITH **WOLLENSAK**  
FINE LENSES AND SHUTTERS

*Rapax*

Leading camera manufacturers know the heart of every camera is the lens and shutter. Actual tests show there is no finer lens and shutter made than Wollensak. Reason enough for two photographic leaders, Revere and Polaroid, to select Wollensak lenses and shutters for their finest cameras.

On the new Revere 33 Stereo cameras are matched 35mm Wollensak Amaton lenses and twin Rapax synchronomatic shutters... specially coupled to give exact shutter speeds at every setting.

Polaroid's world-famous "pictures-in-a-minute" camera has Rapax lens in Rapax synchronomatic shutter.

For the finest in photography be sure your camera is Wollensak equipped.

Raptar... *the MASTERPIECE of Lenses*

**WOLLENSAK**  
OPTICAL COMPANY, ROCHESTER 21, N. Y.

# NICHOLAS HAZ

## FPSA, FRPS



*Dear Don:*

*I have the very sad news to tell you that Nick died very suddenly yesterday of a heart attack. The photographic world has lost a very great personality in his passing as you know.*

*He went as he hoped he could go . . . he never knew it. . . he was immediately unconscious and died within ten minutes. Apparently he had no warning and did not suffer at all.*

*Louise*

As I picked up an envelope in the mail on the morning of May 1 and noted the printed return address I had a happy feeling that Nick and Louise had found their spot to settle. I found the letter above inside that envelope.

The shocking news unloosed a flood of memories. I was glad that I had had a chance to see Nick at the New York Convention, the chance to once again put our feet under the table and talk over photography and old times.

Nick was my friend from the first time we met, back about 1934, before either of us joined PSA. Nick joined in 1935. We lived photography together, because anyone at all

who was with Nick more than five minutes lived photography with him. I was glad to learn last summer that fortune was at last really smiling on him. He was very happy in his marriage to Louise and seeing them together was to see complete harmony.

I was luckier than most. I heard Nick give his first series of lectures on composition. And the second. And the third. I watched him grope for the ways to transmit to his students his feelings on the subject. Not just the ideas he had, but his deep feeling.

Nick was tolerant. He used to say "If you think you have made a good picture, it is good. If someone agrees with you then you can be sure it is good. And if a whole lot of people agree with you, why that is a miracle . . . but satisfy yourself first."

Nick was also intolerant. Intolerant of sloppy workmanship, muddled ideas, indecision. Intolerant of sham and copyists and faddists.

I respect Nick for what he was, not for the honors heaped on him, not for the respect of practically every student who ever sat at his feet. With him I visited Alfred Stieglitz, the old master, enjoyed the respect Stieglitz had for his ideas and his work. For nearly

twenty years I have heard his students rave about what they learned from Nick.

Nick studied at all the art centers in Europe. He found that each teacher made him unlearn the principles of his previous teacher and acquire new labels. His studies were so broad that he was able to detect a common foundation to all the varieties of teachings. It took years for him to distill the froth and get down to the cream, and it took more time for him to learn how to convey what he had learned to others. But learn he did and thousands all over the world are better photographers today because of Nicholas Haz.

I can't write any eulogy of Nick. Perhaps in five years from now I could. But I think the eulogy will write itself in the minds of those who knew him even briefly. His epitaph will be the thousands of better pictures that will hang on the walls of our salons for years to come.

Nick joined PSA in 1935, he was a Fellow and a Cornerstone Member. He was also a Fellow of the Royal.—DON BENNETT

### A. C. Klein, APSA

Photography in Milwaukee, in Wisconsin, and PSA sustained a great loss in the death of A. C. Klein, APSA, who passed away on April 17, 1953. "Al" as he was affectionately called, joined PSA in July 1940. He had always been an ardent worker, and in the last few years was especially interested in the Color Division in which he held a Directorship. He was a member of six Divisions. It was characteristic of him that his last evening was spent working on a CD project with another member.

He was a teacher of photography, a lecturer, a salon judge, and he organized many successful local photographic events. He was a former member of the Milwaukee Photo Pictorialists, an organizer and Past President of the Shorewood CC. He was also active in civic affairs. By occupation an advertising salesman, he was 56 years old.

—RAY MESS, APSA

### Kenneth Shaftan

Kenneth Shaftan, member of the Technical Division since 1949 and an active member of the New York Technical Section, was killed in the crash of a chartered plane on the outskirts of Washington on April 4.

He was a research engineer with J. A. Maurer, Inc. of New York and was consultant to several Government agencies. He was a member of many photographic and scientific organizations and was particularly active in the Society of Photographic Engineers, serving as President of its New York Chapter at the time of his death. He was 34.

### Dr. J. Frederick Burgess

Fred Burgess of Montreal was a distinguished dermatologist and an authority on the growth of fungi. He was a member of the Color Division and was internationally known for his outstanding pictures of mushrooms and similar growth. He was a member of the Montreal CC and a member of the Faculty of the McGill University School of Medicine.



Camera \$89.50 Flash \$10.00 Case \$7.50

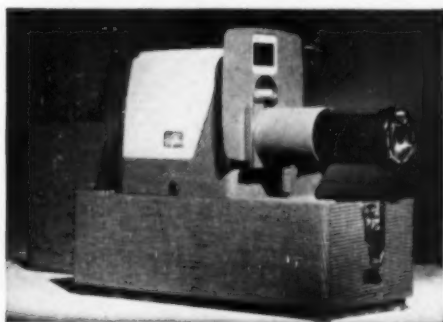
*America's most distinguished 35mm camera*  
**argus c-four**

No other camera combines such amazing ease of operation with this exclusive array of precision features!

Ultra-fast f:2.8 Cintar coated lens—a *truly great lens*—to give you beautifully defined pictures in *color* and black-and-white—even in failing light!

Combined rangefinder and viewfinder—to give you an in-focus "picture-window" view—even if you wear glasses!

Superaccurate shutter . . . 1/10 to 1/300 second—perfect complement to the critically sharp lens. Built-in flash synchronizer. *See the versatile Argus C4 at your dealer's!*



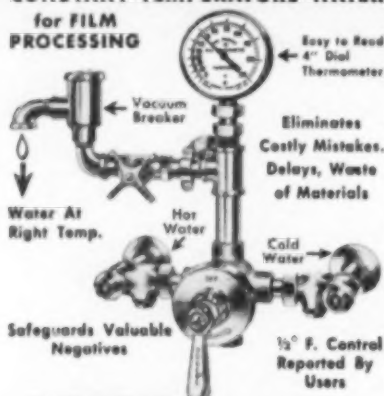
© 1953 Argus Cameras, Inc., Ann Arbor, Mich. All prices include Federal Excise Tax where applicable, and are subject to change without notice.

**New Argus 300 Watt projector!** Never before could you buy a precision-built 300 Watt projector with these features for only \$49.95: A 4-inch, color-corrected f:3.5 lens; a powerful, yet silent power blower and special heat-absorbing lens to keep your slides cool; an exclusive "right-side-up" rotary slide carrier to prevent upside-down pictures. It's the perfect companion for any 35mm camera. Only \$49.95 complete with carrying case.

**argus**

—world's largest manufacturer of 35mm cameras

## CONSTANT TEMPERATURE WATER for FILM PROCESSING



## POWERS THERMOSTATIC WATER MIXER

SUPPLY FIXTURE S-4629PD

Set a Powers water mixer for any temperature desired and forget it. Temperature of water remains constant regardless of fluctuations of pressure or temperature in supply lines. Failure of cold water supply instantly shuts off delivery.

Because it gives the most precise control obtainable it is recommended by leading film manufacturers. It is a necessity in all photographic dark rooms, a must for color work and matrices. Used by thousands of photographers, lithographers, engravers, and in X-Ray film developing. Order a Powers Photo Supply Fixture S-4629PD from your photo supply firm, or write now for Bulletin 358PD. (b12)

**THE POWERS REGULATOR CO.**  
Skokie, Ill. • 40 Years of Water Temperature Control

## Now Published

not a "better snapshots" guide  
but a sound analysis of the . . .

## PRINCIPLES OF COLOR PHOTOGRAPHY

By RALPH M. EVANS, W. T. HANSON JR.,  
and W. LYLE BREWER

Three Eastman Kodak scientists provide a valuable basis for understanding the problems of color photography. Main emphasis is on underlying principles which not only give you a solid command of fundamentals but also help you appreciate the nature of the problems in this field. This is the only book on the subject which stresses the development of basic theory.

Vision, sensitometry, and color reproduction are all thoroughly covered. The analysis and description of methods of obtaining colorant images and combining them to obtain color process is one of the few attempts which have been made to systematically classify color processes.

1953 709 pages 354 illus. \$14.00



Write today for a  
copy on 10 days'  
free examination.

**JOHN WILEY &  
SONS, Inc.**

440 4th Avenue  
New York 16, N.Y.

# Mr. PSA Battle Waxes Hot

## Only A Few Points Separate Leaders; Winner Gets Trip to L.A. Convention

The battle of the year, to determine who will be Mr. PSA is nearing the home stretch and the next 30 days are going to be hot ones as the leaders jockey for position.

In the box you will see the names of the twenty PSAers who are in position to cross the finish line with the most new members signed up. But with 30 days to go there is a good chance that a dark horse can still come up out of the crowd and flash home a winner.

We had thought we might give you the actual point standings, but the race stewards have decreed that since it might be a photo-finish there will be no announcement on the tote board until the race is finished and the film developed.

Wait . . . hold it! They have just advised me that they won't announce the winner until the race dinner, pardon me, I mean the honors banquet at the Convention. Only the winner will know. Right after July 1 when the totals are counted, he will get a wire from Pres. Harkness notifying him that he (it might be you) is the lucky guy. The ten runners-up will also be notified so they can plan to share the special honor table at the banquet.

I had a peek at the positions as they rounded into the back turn, and take it from me the field is still wide open. One fellow on the list is studying his racing form (membership directory) and checking off all the members who now live in his vicinity so he won't waste time selling them on PSA membership. But if you live near him and your name is not in the Directory, he is going to buttonhole you and get your name on that dotted line. He claims that if he can get all the members of his club into PSA he will surely be the winner. (And so will all the new members he signs up.)

This is sure an unusual contest . . . the top winner, the person who signs up the most new members before July 1, gets a free trip to the Los Angeles Convention as the guest of PSA. The next ten are to be honored with a special table at the Honors Banquet. All the other sponsors have had the fun of the race, plus the satisfaction of introducing a lot of people to the joys of being a PSA member, and all the new members are just beginning to realize that their PSA membership is the biggest bargain in photography.

The identity of Mr. PSA will be kept a secret until the last moment, but after the Convention we'll let you all in on it, the name of the winner and the ten runners-up, and unless it gets too involved, the scores that won. If that is too involved, we'll let you know the totals at least.

If you have any friends who have been reluctant, sign them up now, because there will be some big things announced, memberwise at the big National Membership meeting during the Convention. There will be a real advantage in being a member be-

## Leading Candidates

### "Mr. PSA-1953"

One of this group is likely to be Mr. PSA of 1953, unless a dark horse comes from behind to win, and ten of these names will be paid special honors at Los Angeles, the ten runners-up.

J. Elwood Armstrong, FPSA, Detroit  
Henry W. Barker, APSA, Glenbrook, Ct.

Don Bennett, APSA\*, Stamford, Ct.  
Boris Dobro, FPSA, Santa Barbara  
L. B. Dunnigan, Royal Oak, Mich.  
Maurice Frank, Cranston, R. I.  
Julian E. Hiatt, APSA, Long Beach  
Fred M. Itagaki, Honolulu  
Ervin Kirchner, Omaha, Neb.  
Nell Longtin, Fresno, Calif.

Maurice Louis, APSA, New York  
Harold C. Massey, Riverside, Calif.  
Walter E. Parker, APSA, Chicago  
Col. Chas. J. Perry, El Paso  
Fred Quellmalz, Hon. PSA, APSA, Kutztown, Pa.

John H. Rauch, Orlando, Fla.  
Dr. Frank E. Rice, APSA, Chicago  
Charles Rosher, FPSA, Hollywood  
Fred T. Wiggins Jr., Park Ridge, Ill.  
Frances Wu, FPSA, Hong Kong

\*Not eligible for Award.

forehand, whether you are there or not. We can't tell you any more right now, but you'll be glad we tipped you off.

There's just one little thing for you to do, sign 'em up, but fast, and you may be Mr. PSA.

## One Man Show

Eric M. Sanford, PSA member of Manchester, N. H., had a one-man show of his New Hampshire scenes at the Currier Gallery of Art in Manchester from April 12 to 30.

## Gold Rush

Several thousand wet-plate negatives of scenes of the Australian gold rush of the 1870's, made by or for B. O. Holtermann have been discovered in Sydney. All had been carefully filed and numbered, making the task of identification much easier.

Keast Burke, Honorary Representative for Australia and Editor of the *Australasian Photo-Review* offered the services of his staff for the cataloging work and Kodak Ltd., undertook the task of printing the negatives. The negatives ranged in size from 3 1/4 x 4 to 18 x 22 inches and although contrasty by present day standards, were printed on modern papers without too great difficulty. About 100 stereograms were included in the group which has been deposited in the Mitchell Library in Sydney.



# announcing . . .

## "the La Belle award"



Lester Birbaum, President,  
La Belle Industries

To be given annually

"For the outstanding contribution  
to color photography."

### "the La Belle award"

To be presented at the Honors Dinner of the National  
P.S.A. Convention.

**Judging Committee:** To be appointed by a committee  
under the direction of the Chairman of the Color  
Division.

**Basis of Award:** Recipient to be chosen for his accom-  
plishment in the fields of invention or perfection of  
new color processes, materials, or equipment for the  
promotion of color photography, or for the advance-  
ment of the science or technique of color.

#### LA BELLE INDUSTRIES OCONOMOWOC, WISCONSIN



Dear Fellow Members of P.S.A.:

With great pride and enthusiasm, we of La Belle Industries are  
happy to enter into a long-range program of cooperation with P.S.A. for  
the benefit of color photography.

The La Belle Award, we hope, will be an inspiration to all who  
strive toward greater accomplishment in the magical world of color  
photography. And for all of us, there is the thrill of keen competition  
and in "playing the game" with our fellow P.S.A. members.

In the field of education, La Belle welcomes the opportunity to  
be of continuous service to all P.S.A. — through the vital work of the  
Recorded Lectures Program. La Belle's part can be one of rewarding those  
who also contribute to such a program. Our part naturally centers on  
helping the P.S.A. group to obtain the top-flight material to be included  
in the Recorded Lectures Program — of interest to all members... "How to  
make Better Color Slides".

Together, we all shall find richer fruits in our common interests.

Sincerely,

*Lester W. Birbaum*  
President  
La Belle Industries



### COLOR SLIDE EDUCATION . . .

In conjunction with the P.S.A. Recorded Lectures Pro-  
gram, La Belle Industries will cooperate through help-  
ing to supply instructive material.

To obtain top-flight material, La Belle will offer \$5.00  
per set (of three or four) color slides. Such sets  
should show the trial shots taken in order to obtain  
the end result (for example: shots with various focal  
length lenses, over and under lighting, shots from ex-  
perimental angles, as well as the "big" picture that is  
selected as the best.)

P.S.A. members are cordially invited to participate. All  
slide sets will undergo careful masked copying, and the  
originals returned to owner. Your permission for such  
use must accompany the material submitted.

Submit all slide sets to:

**La Belle industries, inc. OCONOMOWOC, WISCONSIN**

# PSA CONVENTION NEWS

PUBLISHED FROM NOW UNTIL THEN TO HELP  
YOU CELEBRATE PSA's 20th ANNIVERSARY!

## Early Registration Is Important —

Anticipating a Los Angeles Convention registration far in excess of previous national affairs, John and Gretchen Wippert, Registration Chairmen, announce that they are already accepting advance registrations. A form for your convenience is printed below and you will avoid standing in line waiting for your credentials if you will send this form with your remittance at once.

On receipt of your completed Registration Form, you will be sent your badges and tickets together with a Hotel Reservation Form.

### FIELD TRIP A: Corriganville, Thurs. Aug. 6th.

Outing on motion picture location set as actually used in pictures. Models, stars, in costumes, motion picture crew and cameras in action. Complete rodeo, etc. Includes transportation from and return to Convention Headquarters. See next page for more details.

### FIELD TRIP B: Knott's Berry Farm, Sunday Aug. 9th.

For those who want an outing with plenty of picture possibilities. Includes Knott's famous Western Village and Ghost Town. Models in costume; Old Time Railroad, Horse Show and a delicious chicken dinner for which Knott's are famous. Includes dinner and transportation from and return to Convention Headquarters.

### Registration Instructions

1. Fill out form below, listing all members of family who will attend. Note that field trips and Banquet tickets are not included in the general registration fee.
2. Enclose check or money order payable to JACK KILPATRICK, TREASURER.
3. Mail promptly to: GRETCHEN WIPPERT, REGISTRATION CHAIRMAN  
12237 E. Kerrwood St., El Monte, California

Refunds can be made only if cancellation is received before August 1st, 1953

**You need not be a member of PSA to attend sessions, but you must be registered. Fill out and mail this form today**

## BILTMORE HOTEL

Los Angeles, Calif.  
AUGUST 3, 4, 5, 6, 7, 8

## Convention News

By Winton F. Kelley

### Los Angeles Being Readied for YOU

General Chairman Mel Phegley's basement studio has been the scene of many bustling pre-convention meetings that have kindled the enthusiasm of the Los Angeles Convention committees. This large group is getting everything ready for your convention with an array of exhibits, personalities, and programs to suit every member's delight. You won't want to miss a minute. A Registration Form is printed below for your use.

### Six days of activity

This 1953 National Convention, celebrating PSA's 20th Anniversary year, will be a full six days of friendly social and educational activities; two days of "know Los Angeles and Hollywood" tours, early registrations, divisional field trips, receptions, technical symposiums, special Judgings, presentation of the Progress Medal Award, and the grand opening of the PSA International Exhibition of Photography.

Then will come four days of scheduled program events, lectures, demonstrations, clinics, round-tables, symposiums, everything about making the picture, color slides, mo-

## 1953 PSA CONVENTION REGISTRATION FORM

Name		Spouse	
Last Name, Please Print or Type	First Name Initial		
Address		Child	Age
City		Child	Age
State		Child	Age
Divisional Affiliations: C J M N P S T		PSA Honors	

	AMOUNT ENCLOSED	NUMBER OF TICKETS DESIRED	DO NOT USE THESE SPACES
<b>FAMILY REGISTRATION</b> (For duration of convention for self, spouse, and children under 19)	<b>\$7.50</b>		
<b>OR: INDIVIDUAL REGISTRATION</b> (For duration of convention)	<b>\$5.00</b>		
<b>OR: DAILY INDIVIDUAL REGISTRATION</b> For days circled only—Aug. 3 4 5 6 7 8	<b>\$2.00</b>		
<b>BANQUET</b> (Includes tax and tip) per person	<b>\$5.75</b>		
<b>FIELD TRIP A: CORRIGANVILLE AUG. 6</b> per person	<b>\$2.50</b>		
<b>FIELD TRIP B: KNOTT'S FARM AUG 9</b> per person	<b>\$3.50</b>		
<b>TOTAL PAYMENT</b>			

Will there be any ladies with you who will not be registered for Convention sessions but who would like to be entertained?

How many?

ENCLOSE CHECK OR MONEY ORDER PAYABLE TO:  
JACK KILPATRICK, Treasurer

Mail to: GRETCHEN WIPPERT, Registration Chairman  
12237 E. KERRWOOD ST., EL MONTE, CALIF.



Mortensen

tion pictures, stereo, photo-journalism and technical, with many of the greatest names in photography today present.

### Everything at the Biltmore

All convention sessions, program events, the PSA International Exhibition of Photography, with its display of pictorial and nature prints, technical and photo-journalism exhibits. Color prints, and the showing of the color slides, the motion pictures and the stereo slides, climaxed by the big special Honors Award Banquet on the closing night, will be housed under one roof at the spacious Biltmore Hotel; all but the fabulous Corriganville MOVIE RANCH field trip, on Thursday and the evening of the appearance of Hollywood glamour personalities.

### Program features

William Mortensen, internationally famous for his School of Photography at Laguna Beach, author of many of photography's best sellers, and one of the most controversial figures in photography today, will give his views in "East vs West in Pictorialism", a Pictorial Division headliner, and join others in a frank and instructive discussion of "what makes a picture."

Others who will join in the round-table will be John Hogan, Hon PSA, FPSA,



Hogan

# Preliminary Convention Program

The Los Angeles Convention is nearly three months away as this is written, and all program features are still on a tentative basis, subject to additions, time moves and deletions. But so you can have a glimpse of what to expect, and perhaps aid your planning, here are some of the features of this action-packed week. Note that many meetings are for combined Divisions. Full program next month.

## Monday, August 3

All Registration, special tours, informal Division get-togethers, etc.

## Tuesday, August 4

PD	Judging International Print Contest
TD	Symposium: Photography in Science and Industry
MP	Field Trip
All	Salon Opening: Pictorial, Technical, Nature and Color Prints, Color, Nature and Stereo slides, Motion Pictures.
All	Progress Medal Award

## Wednesday, August 5

PD	Breakfast, Meeting, final judging International Print Contest	TD-CD	Color round table, Howard Colton
TD	Symposium: Papers program	MP-ND	Movie "Birds of the West"
PJ	Don Mohler "Lighting", Gene Lester "Picturing Movie Stars"	ND-CD	Color filters, "Flowers"
SD	Materials and equipment clinic	TD-PJ	Television
MP	Clinics and lectures	All	Peter Gowland "How to photograph girls"

## Thursday, August 6

A.M.	National Council and Membership Meetings
P.M.	Field Trip: Corriganville Movie Ranch
Eve.	World Premiere of a new motion picture

## Friday, August 7

PD	Camera club clinic	PD-PJ-CD	Glenn Fishback
TD	Papers program	ND-SD	"Wild Flowers of the West"
MP	Prize winning movies	All	Joseph Muench
SD	Stereo close-ups	All	Hollywood Stereo Group
PD-TD	Equipment clinic		

## Saturday, August 8

PD	Commentators conference, East vs. West	SD	Isadore Berger, clinic
TD	Papers program	CD	Fred Bond, Karl Baumgaertel
PJ	Publicity pictures, round table	TD-MP-SD	Latest stereo movies
ND	Indian archeology, Insect life	PD-MP-CD	Make-up
		All	Honors Award Banquet

## Sunday, August 9

All Field Trip, Knott's Berry Ranch

FRPS, Philadelphia, noted marine photographer, one of the world's leading salon exhibitors, and PSA notable; Shirley Hall, FPSA, FRPS, San Marino, Calif. another of the world's leading exhibitors; and Earle Brown, FPSA, Detroit, who will defend the "Big, Blue and Glossy" trend in pictorialism. Harvey Brown, APSA, FRPS, Los Angeles, probably with a base-ball bat, will be the

moderator-referee. This is liable to be hot.

Peter Gowland, who has made such a meteoric rise to fame as the most outstanding photographer of "girls" today, assisted by Alice Gowland, costumer and director of all Gowland productions, will give a lecture-demonstration on "How to Photograph Women." Beach scenes will be reproduced and famous Hollywood models of his maga-



Muench

zine articles, covers and advertisements will be used.

Glen Fishback, Sacramento, said to have won more money prizes than any other in photography today, gives a condensed version of his three course lecture, that is becoming famous over the entire country, telling one and all, in a concise and easy to follow method, "How I Make My Prize Winning Pictures." Remember his startling circus pictures, his winner in color of the \$2000 Photography Magazine contest, the Ansco Ford, and many others?

### Hollywood Stereo

The Hollywood Stereo Group, movie stars, producers, the cream of the crop from movieland and the entertainment world, have



Corday

promised to put on a sizzling evening show of their own slides, with Art Linkeletter, of CBS fame, as Master of Ceremonies, and a full panel chosen from their membership such as Gary Cooper, Ronald Colman, Edgar Bergen, Harold Lloyd, Ray Milland, Humphrey Bogart, Irene Dunne, Dick Powell, Claudette Colbert, and about a hundred others. Harold Lloyd is PSA Stereo Exhibition Chairman, and he will have Bob Hope MC the Salon and Stereo exhibition opening, if his schedule permits.

Josef Muench, FPSA, Santa Barbara, (assisted by Emil Muench) dean of western outdoor makers, famous for his "Arizona Highways" and other color shots, will show you the outstanding, carefully chosen results of some 15 years picturing the west. This will be of vital interest to every person who owns a camera. He will show you where the best pictures can be found, how to get to them, when to take them.

Karl Baumgaertel, APSA, San Francisco, writer, lecturer, judge who leads the whole world in total color slides exhibited, shows you by color slide and lecture how to really improve every slide. Fred Bond, APSA, Santa Monica, leading color authority, writer of many "best seller" books on color, judge and lecturer, will show you something entirely new and enlightening on "Lighting for Color."

Frank Heller, APSA, FRPS, editor of "who's who" in pictorial photography for the American Annual, and, himself, the world leader in pictorial exhibiting for the past three years, will talk about pictorialism and exhibiting in a hard hitting talk on "Pictorialism Today," illustrated with the pick of all exhibition pictures gathered from the leading exhibitors of the world for the last ten years.

Fred Archer, Hon FPSA, FRPS, head of the Fred Archer School of Photography in Los Angeles, will spring something entirely new in an "Ali Baba" motive lecture that will show you how to put "Art in Photography", in a way that will interest and benefit the very beginner and the most advanced worker.

### Camera Clubs

P. H. Oelman, Hon PSA, FPSA, FRPS Cincinnati, and Fred Fix, Jr., APSA, Chicago, will bring a new, revitalized Camera Club program to the convention with an invitation to every camera club officer and leader in the country to be present and participate.

Isadore Berger, FPSA, FRPS, Detroit, fresh from a knapsack, almost a hitchhiker's tour of nearly six months through the "far east" countries, Japan, Bali, India, the Philippines, and many others, is scheduled to show, what have been called, some of the most outstanding stereo pictures ever taken.

Norris Harkness, APSA, New York, President of the Society, will conduct one of the most important meetings of the convention, the National Council and General Membership Meeting. It will be thrown wide open to members and everyone interested in photography alike. He will show by charts and diagrams what PSA has done in the past, what dynamic plans it has for the future, and how all can join together for the good of photography.

### What to use

Many of the industry's leading experts will come from schools, equipment makers and manufacturers to show what is best to use and how to use it. Among these will be Tim Holden, APSA, Adrian TerLouw, FPSA, Art Nuemer, Bob Garland, APSA, Howard Colton, FPSA, all from Rochester, and A. C. Shelton from Binghamton.

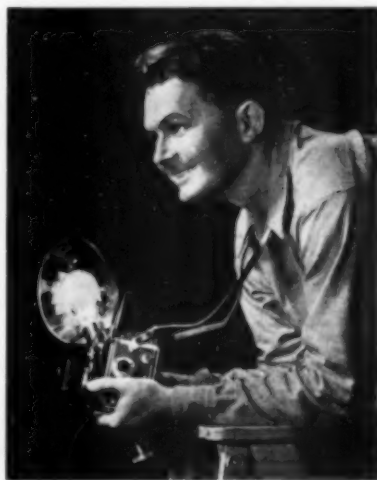
Merle Ewell, APSA, Convention Color Division Chairman, says he will have experts from every part of the country on the color program to cover mounting, filing, retouching, shooting color slides, criticizing, every phase of color. Some of these will be Robert Goldman, New York, Louise Fults Agnew, APSA, Chicago, Irma Louise Carter, Los Angeles, Blanche Kolarik, APSA, Phoenix, Charles Kingsley, APSA, Rochester, Art Papke, Chicago, Leonard Thurston, Detroit, and many others.

The Stereo Division, under Roy Haines, Convention Stereo Program Chairman, will have an equipment and materials clinic under James Calder and Ned Graf. The all-important perfect mounting is to be demonstrated by Joe Simpson of Emde Products. Tommy Thomas, Hollywood, will tell how to shoot the "Close-ups in Stereo." And a brand new, widely heralded double projection system from Rochester, hailed as a revelation and cure for all bad projection of the past, will be unfurled.

### Pictorial Room

A special Pictorial Division headquarters room has been chosen by Harvey Brown, Convention Pictorial Division Chairman, to house and display all the many and varied activities of this division. This is one of the finest available at the Biltmore Hotel, with actual capacity of 180, including a spacious reception room. It has been picked especially for its nearness to all Convention program meeting rooms, and is in the center of Convention activities.

This will be headquarters for Ray Miess, APSA, National Pictorial Division Chairman, and all officials and members of the Pictorial Division. It will be in charge of Committeeman Elbridge Newhall, APSA, Santa Barbara, All Portfolios, American, International, Portrait, the Portfolio of



Fishback





Baumgaertel

Portfolios, and all others will be on view. The "Picture of the Month" display by John Hogan, FPSA, Philadelphia, Director, will be a feature. The Portfolio "commentators and members" conference, originated and so ably handled by Doris Weber, FPSA, Cleveland, in the past, will again be under her direction. A Pictorial Division membership meeting is scheduled.

The last or 5th Judging of the International Print Competition for the year will be a featured part of the Convention, under the supervision of Dr. Grant Haist, APSA, Rochester, director of the activity, and Committeeman Charles Wilson, ARPS, San Diego. This 5th Judging will be handled by the Lens & Shutter Club, of San Bernardino, at the Convention, in conjunction with the Wind & Sun Camera Club Council, with Roe Cushman as Print Chairman. Some 90 camera clubs, from over the entire North American continent, are participating. This means some 360 prints, a small sized International Salon, to be judged. This will give every camera club, and members participating, a chance to see their entries judged and evaluated. Then the final judging, the choosing of the "Print of the Year" will take place at a later session of the Convention.

#### Field Trip a sell-out

Special delivery letters, air mails, even wires are being rushed in to make sure of reservations for the fabulous Corriganville Movie Ranch field trip.

The reason is simple. Thousands upon thousands flock into Hollywood each year expecting to walk right into a movie studio and see movies being made, and their favorite star in action. Few ever get inside the gates. Armed guards stand watch.

It is becoming known, far and wide, that it is just as easy to get into an atomic bomb plant as into a movie studio.

But this PSA Convention Field Trip takes you to the very heart and cradle of movie making, into the fabulous 2000 acre movie making kingdom where near 50 per cent of all Western epic thrillers have been filmed over the years.

You get to see the familiar scenes and settings for such pulse-stirring dramas of the screen as "Burma Road", "Loves of Carmen" with Rita Hayworth and Glen Ford, "Fort Apache", "Inspector General" with Danny Kaye, "Duel in the Sun", George Montgomery's "Jack McCall, Desperado",

and dozens and dozens of others.

You see where "Tarzan of the Apes" swung through the trees; where the "Cisco Kid" fought so valiantly in defense of the flower of womanhood; where the swash-buckling "Gunfighter" stood unchallenged in the Western frontier street with his smoking six-guns; where so many horse-thieves dangled from "Hangmans Tree."

Not only will you get to see these things, but on arrival there will be a continuous parade of startling events that include a complete movie making crew, director, cameramen, stars, extras, everything, shooting thriller western movie scenes. And many are to be chosen from PSA Conventioneers for extras, for that necessary atmosphere that makes it all so realistic.

Models of every kind will be on hand; cowgirls and cowboys, trick riders, costumed western characters, bathing beauties. Besides you have the picture making possibilities of the scenic wonders, and the man-made grandiose sets, of this entire fabulous movie ranch. There is enough to keep your cameras clicking for weeks on end.

Yes indeed, it should be a thrilling never-to-be-forgotten day. It is easy to see why so many are rushing in the special deliveries, the air mails, and the wires. We're coming to a last chance now. Get your registration in by return mail before you are too late.

#### For women only

This is the Magic Mirror show billed for one session of the Convention for women only. It's a secret but we will give you a tip and a hint even though you don't believe it. If your hair is one color and you'd like another, just look into the mirror. If it is long and you would like to see it short, just look again. And that gives you only a small idea. How is it done? Remember; this is the magic mirror. You have to come to the 1953 PSA National convention to see and believe.

Other special arrangements are being made for the non-photographers in the family; trips to Max Factor's make-up studio, to the many leading radio and television shows, shopping trips, fashion shows, everything they want to see, everywhere.

#### Honors Awards Banquet

For the closing event, comes the Honors Awards Banquet in the magnificent Grand Ball Room of the Biltmore Hotel, with banquet chairman Margaret Phegley in charge. It is here that so many of the "photographic greats" from over the world will gather to receive public acclaim and special awards for their outstanding work in photography. It is like the warriors of old gathering before the festive table to be knighted for work well done. Many special awards of photography are given—then the Associateships, the Fellowships and other of the highest Honors of the Society are presented. It is a stirring occasion.

Yes, this is destined to be a great and festive occasion for all in attendance at this 20th Anniversary Convention. From beginning to end, the first thought is for the comfort, the education and entertainment of you who attend. You will see beaming sky lights, the red carpet laid out that greets visitors, great movie personalities, the glamour like a Hollywood opening, all this



Lloyd

in superabundance. It is what you expect when you come to Hollywood.

But, most important of all, and the prime reason for the whole convention, is that many of the outstanding names of photography will be here to give you the benefit of their knowledge. Many of the foremost educators will be on hand. Many of the greatest specialists will share their secrets with you; front rank authorities will tell you what you need to know.

#### Commentators Conference Anniversary

The popular Commentators' Conference will celebrate its fifth birthday at the Los Angeles Convention. Commentators and Portfolio Members are invited to attend. It is expected a number of Commentators from the East, South and Midwest will be at the Convention and it will be interesting to hear them compare techniques with their Western colleagues.

Undoubtedly one subject to be discussed will be the importance of Portfolio Members making their prints over according to suggestions by the Commentator and the other members, and ways to get them to do



Bond



Linkletter

so. Many members have questions they would like answered, and suggestions they would like to make. They are urged to send them to Doris Martha Weber, FPSA, General Secretary, Pictorial Portfolios so she can include them on the agenda for the meeting.



Cowland

Harvey Brown has volunteered to help in the celebration by getting the Chamber of Commerce to furnish several crates of California oranges. Frequently at Conventions Portfolio Members fail to contact as many others as they would like, so this year there will be badges in the shape of oranges with plenty of room for names and portfolio numbers. Get yours in the Portfolio Room when you arrive, and come to the Commentators' Conference prepared to enjoy and take part in the sparkling repartee which will take place when East meets West.



Berger

## Oak Creek Canyon CC Labels Open House



One of PSA's newest clubs, the Oak Creek Canyon CC of Sedona, Arizona, is preparing for a swarm of visitors en route to the Los Angeles Convention. First step was to hang a sign atop "Color West", two miles West of Sedona where the Club makes its headquarters. Travelers seeking pictures of the gorgeous Oak Creek Canyon country (See Joe Muench's article in the May Journal) will find Jack Moore at Color West ready to answer questions and advise them. Bill Fishback, president of the OCCCC is holding the ladder, Floyd Hensley and Ed Phillips pull it up while other officers and visiting dignitaries either lend a hand or boss the job. That white space in the corner of the sign is reserved for the PSA decal which hadn't arrived in time to get in the picture.

### "Official" Artist

Perhaps you have wondered at the mysterious initials on the convention cartoons these last couple of months. See that "FRA" in the lower left corner? Those are the initials of a man who is an artist with the pen as well as with the camera. He could add the letters Hon. FPSA after them, too, because the cartoons are the work of Fred R. Archer, Hon. FPSA, teacher, humorist and all-around grand guy. Meet him in L.A.

### M.I.K.

When we were small the family had a code system like "F.G.S." for family-goslow when the company was diving into the sole supply of mashed potatoes. When the supply was big, it was "M.I.K." for more-in-the-kitchen. So back in our kitchen you'll find the editors of the Division news sections have been cooking some more Convention meals on the front burner. No matter what your interest, look in the back of the book for "M.I.K."

"SORRY...I've got a date at  
the  
CONVENTION!"



Be sure you are with us—it is YOUR convention!

Quebec Regional Convention, June 26, 27, 28th, 1953  
Kent House, Montmorency Falls (near Quebec City), P. Q.

Quebec beckons all PSAers, Canadian and U. S. in June. In fact all photographers, whether PSA members or not. Many who do not plan on attending the Los Angeles meeting will find the Quebec Regional Convention of PSA a satisfactory substitute, with a good program of talks and demonstrations, ample opportunity to shoot a supply of pictures on the field trips and en route and a grand three days of getting together with old friends and new.

### Program Addition

The program as printed in the May Journal has been enlarged to include a well-known color photographer, A. C. Shelton of Binghamton, N. Y. whose color shots of the face of America include scenes so beautiful you want to take off at once to capture them for your very own. Although the program is now packed full, seemingly, there will be other last-minute features added that will be real high spots. You won't want to miss a single minute of it.

You won't want to miss the trip to the Island of Orleans or to Ste. Anne de Beaupré, the moonlight boat ride on the St. Lawrence, or the picture hunting in Old Quebec. You'll want to hear the talks by Harry Waddle, Sam Vogan, Ray Caron, Wally Wood, Dick Bird, Rex Frost, Jim Campbell, Yousuf Karsh, Evelyn Andrus, Nick Morant and all the others. You'll want to see the Salon which will be opened the first night and attend the banquet on Saturday night.

### Shoot Pictures En Route

Since the Convention comes right at the start of vacation season, you may want to combine your vacation and the trip. A leisurely approach along the Maine Coast for those from Down East, around either shore of the lake for you westerners, or up

All roads lead to Quebec this Convention time. And right through Quebec to Montmorency Falls and Kent House, site of the PSA Canadian Regional Convention. Compare this with your road map.



through the Adirondacks or the White Mountains if you're coming from the South. All roads lead to Quebec it seems, and it is only a short ride from Quebec City to the Convention site at Montmorency Falls. The map on this page shows you how to get out there if you arrive late. You may be able to come to Quebec by one route, leave by another and double your picture opportunities.

You might want to try the Gaspé Peninsula after the Convention. Or the Saguenay. There are so many ways you can go from Quebec and find good pictures that it is hard to advise you. Why not make your plans to come by what seems the best route from home, and after you get here we'll

help you plan an interesting route home?

**Register Now!**

One word of caution! If you haven't sent in your registration form do it right away. There is room for only 250 at Kent House and the reservations may all be filled by the time this gets into print. That doesn't mean that our registration is limited to 250, by any means. We have accommodations for many more in nearby tourist homes, motels and hotels at moderate rates. But to get into Kent House you must be early. And be sure to fill both sides of the form . . . one is for the Convention, the other for your accommodations. You may register but not

(Continued on page 47)

## YOUR CONVENTION RESERVATION

Fill in this form now. Enclose your check (or pay when you arrive, as you prefer). Make check payable to:

J. Gordon Heitshu, Treasurer.

**Mail promptly to:**

**Le Photo-Club de Québec, P. O. Box 1151, Québec, Que.**

**Your Name**

### Address

City and State

Registration \$5.00	Island Tour \$2.00	Moonlight Cruise \$2.00	Banquet \$5.00
	Ste. Anne de Beaupré \$1.10	Zoo & Lake Beauport \$1.50	

Will there be any ladies with you who will not be registered for Convention sessions but who would like to be entertained? ..... How many? .....

**NOTE:** Individual PSA membership is not a requisite of Convention attendance . . . BUT REGISTRATION IS . . .

# Johnny Appleseed's Mail Bag

## Going To England?

May I offer my services as a correspondent to any member of PSA who desires information or reports on equipment or trends of photographic thought and technique, both in England and on the Continent? If I can help in any way I will be glad to do so and I hope that in this way I will be able to render some service to the Society and thus feel I have earned my position as a member.—Ian V. Hoag, 7, Montemore Road, Shrewsbury, Shropshire, England.

## Wants Mail Help

I recently joined PSA and have sent one set of color slides for competition, had four B&W prints judged by Elwood Armstrong, and am awaiting my first Sidon Workshop negative. I realize there are thousands of members like I am, wanting to learn more about photography. I would like the name of someone in the Pictorial Division to whom I can write and get some information, and also someone in the Color Division.—Missouri

There is no intensive shortcut to learning how to make perfect pictures. Even the experts miss now and then. Membership in a local club gives you the advantage of close contact with others who also have problems and can share yours. Your PSA membership gives you entry to a wide range of folks of greater or lesser skills who can and will help you. Why don't you write the Chairmen of the two Divisions to which you belong, stating your problems clearly and ask them to refer your letter to the person in the Division best qualified to help you? You don't need either an introduction or permission in PSA, that's why we publish a Membership Directory so you know Who's Who.

## What Process?

There is something that baffles me on salon entry blanks. The blank space labeled "Process".—New York

That is largely a holdover from the days when no self-respecting photographer would enter a print unless he had done everything in his power to change it from a photograph into a whatis. We used to see such processes as gum, bromoil, transfer, carbon, cybro, oil, and a dozen others. You still see a bromoil now and then, and when well done they are beautiful pictures, but today the term more often means bromide, chloride or chlorobromide, denoting the type of paper you used.

## Toning Action

I am interested in some first-hand information on simple toning. I know many who are getting beautiful tones with Kodak Selenium or single-powder blue toner. Yet I have attempted to use both on four or five different papers where they have laid in the

solution for an hour without any perceptible change in color and then the next print put in the selenium will suddenly pop out in about three seconds.

I have been using Kodabromide, Opal and Varigam without results, but one that did "take" was Convira. Has the type of paper, the type of developer or the type anything to do with the action?—Canal Zone.

There is probably more misunderstanding about toning in the amateur mind than any other subject in photography except how to make the judges pick four of your prints every time out.

Here are some of the things that affect toning: the make of paper, its age and storage conditions, the kind of developer, the degree of development, the age and use of fixer and also, the kind of toner you use.

If you can consult a copy of the Kodak Data Book on Professional Printing, you will find a chart of sample colors achieved by toning. Six Kodak papers are listed and five toners. It is interesting to note the variation in colors that one toner gives on the five kinds of papers. You might even say that there is a wider variation in color by using different papers than by using different toners on one paper!

Now, if you could add to this list the papers made by Ansco, DuPont and others, you'd get an even more complicated chart.

The tone is influenced by the average size of the original silver grains comprising the image. Using a warm-tone developer seems to be a good starting point. A colder developer such as the D-72 you mention using will not give you the warm tones you are trying to get by toning.

The greatest difficulty often lies in over-fixed prints.

## Title Films

In reading the article "Tinting Photographic Prints" in PS&T, I see Kodalith film is being used for this purpose.

Being in the photo-offset business I use Kodalith all the time, and have type at hand for making up titles.

I was wondering whether or not I might be of service to PSA members who want titles made up on film, either from type, or hand-drawn?—Wm. Knebe, Jr., 2314 N. Hoyt Ave., El Monte, Calif.

Please note this doesn't refer to movie titles but to films for surprinting your name or data on prints, or for films to bind in with color slides for title use. Several methods were suggested in the October issue of PS&T.

## Cataloging

Dear Johnny:

My work involves cataloging, indexing and processing of pictures so that they can be found



*Johnny Appleseed, J.P.S.A.*

quickly. The particular work I do involves 600,000 pictures. Occasionally I've been able to help a fellow PSAer with a how-to-find-a-Kodachrome-for-a-slide-show problem. Our system is simple and I think it would work for collections of most any size. I hope eventually to write a paper on our procedures.—Suzanne T. Cooper.

As I understand it, this system can be used for prints, negatives, slides, movie scenes or anything else photographic. How many of you PSAers would like to encourage Suzanne to write it up for early publication in the Journal? Put your vote on a post card and send it to the Journal Editorial Office (address on page 2). You need only write "Filing system". If there is enough interest we'll try to bludgeon her into doing it for an early issue.

## Stereo Too Static?

I think there isn't enough activity in stereo. Are the salons afraid of it?—Brooklyn.

Here's what Frank Rice, Chairman of our Stereo Division has to say about it:

Stereo Division has a number of circuits open to all members; and it has the individual competitions three times a year. Mr. Lubin knows about these since he has participated in both. Probably his letter refers specifically to national and international shows that have stereo sections.

There were two American shows and one British show in 1952. There will be at least four American shows in 1953. That is an increase of 100% which is not bad for a branch of photography that only lately has been taken seriously by an important number of its workers.

# YOUR HOTEL ROOM RESERVATION

No money to be sent with this form — Simply fill in and mail it promptly (IMPORTANT) to

**QUEBEC PHOTO CLUB — BOX 1151, QUEBEC CITY, P. Q.**

Please Reserve .....

Type of room and rate desired. See rates below.

For the Following Dates: June ..... 1953

I'll arrive in Québec on ..... At about ..... A.M.

Traveling by .....

Name (Please Print) .....

Address .....

City and States Province .....

**KENT HOUSE HOTEL**  
**250 Guests only @ \$7.00 per day**  
**First come First served**  
**Later accommodations in Québec City**  
**Tourist Homes, Motels & Hotels**  
**\$3.00 to \$7.00 per person per day**

No Reservation Honored After 6 P.M. Unless Previously Arranged or Deposit Made.



## Last Call

Time is running short in which to prepare your record for the 1952 Exhibition Print Award.

The Pictorial Division will present the first of three annual Exhibition Print Awards at the Convention Banquet in Los Angeles. Each of these awards will be \$100 in cash, the gift of an anonymous donor, and will be presented to the exhibitor who has shown the largest number of new, different prints during the current salon year.

To qualify for this award, exhibitors should submit a complete record of each print, including the name and indicating where it has been accepted during the current salon year (July 1, 1952 to June 30, 1953). This summary should be prepared in duplicate and sent before July 15, 1953 to Ray Miess, APSA, Chairman of the Pictorial Division, and one copy to C. A. Yarrington, Director of the Who's Who Listing.

The only prints eligible are those which were not exhibited prior to the 1952-53 salon year.

## Technical Exhibit

Closing date for entries in the Ninth Open Exhibit of Technical Photography have been announced. Earl R. Clark, 184 Malden St., Rochester 15, N. Y., is in charge and advises that entries should be sent to him to arrive by July 3, 1953.

Since the requirements are different than for pictorial photography as to subject matter, print size, labeling and number of entries, anyone interested should apply to Mr. Clark for information.

Entries will be judged by a panel of three and accepted prints will be hung as a part of the PSA Exhibition in Los Angeles. Many of the prints will also be used for the PSA Traveling Print Show.

## Color Clinic

Under the joint sponsorship of the Metropolitan Camera Club Council and the New York Section of the Technical Division, a color clinic was held on May 18 at Master Institute Auditorium. Theme of the clinic was "Make Better Color Pictures This Summer."

The panel of experts included David B. Eisendrath, Jr., as moderator, Henry Bluestone, Charles Coles, Ivan Dmitri, Joseph Freda, Henry Lerner, Howard Lester, Leo Pavele, Bill Perett and Lloyd E. Varden. Each of the experts was chosen for his skill and knowledge in one phase of color work or photography.

## Tips For Travel

If you're Europe bound, better take enough color film to see you through, says Eastman Kodak. There are supplies in France and Switzerland. There is a limited supply in England, if the Coronation crowd hasn't cleaned it out. If you buy English or French-made Kodachrome, have it processed there. Bring or air-mail your U. S. film back for processing.

If you have a foreign-made camera, be sure to carry a bill of sale from your dealer showing serial numbers of lens and camera to avoid paying duties where possible.

## Chicago Chapter

Frank Fenner, FPSA, will be featured speaker at the June 17 meeting of the Chicago Chapter PSA. His subject will be "One Man's Opinion" and Chapter members have been asked to mail in questions for discussion at the meeting.

## After The Convention

Several camera tours will leave Los Angeles a day or so after the close of the PSA Convention, headed for Hawaii, Alaska, Mexico and the Canadian Rockies, according to an announcement by Eric L. Ergenbright, manager of Travelworld, 5814 Wilshire Blvd., Los Angeles 36.

## Press Conference

PSA will take part in the first press-photo conference sponsored by the National Press Photographers Association and George Eastman House for the benefit of executives of the newspaper and magazine industry.

The meeting will be held the week of September 13 in Rochester and attendance is limited to the seating capacity of the auditorium of George Eastman House.

## Judges Named

Susan Sherman, Chairman of the Maurice Louis Portraiture competition being sponsored by the Metropolitan Camera Club Council has announced the panel of judges.

They will be Olga Irish, FPSA, FRPS; Joseph Berman and Fred Hamel.

## New Record?

You hear complaints about exhibitions which are slow in returning entries, etc.

The New York International Color Exhibition had hundreds of entries. Report cards were mailed the day of the judging. Last showing was April 13. All the slides were in the mail April 14 for return to the senders and the catalogs were mailed out the same week!

## Board of Directors Meeting

The semi-annual meeting of the 1952-1953 Board of Directors was held at Headquarters on Saturday, April 25, with the following present.

Armstrong	Maples
Bernstein	Phelps (Secretary)
Harkness	Savary (Rep. CD)
(presiding)	Weber
Heller	Wightman
Hogan	Bennett (By invitation)
Holden	R. Wright (By invitation)
Magee	

The Minutes of the past Mail Meeting and the Financial Statement of March 31 were approved and the schedule of Board meetings for the remainder of this term was announced as June 6 in Chicago, August 3 in Los Angeles, September by mail, and October on a date and place to be arranged.

With great regret the Board accepted the resignation of Anne Dewey as Chairman of the Special Awards Committee. The appointment of Paul J. Wolf, APSA, to take her place, was approved.

The Board also approved the LaBelle Award for outstanding contribution to color

photography and the Harris Tuttle Award for the best family movie. Both of these awards will be administered by the Division involved and will be presented at the National Convention each year.

The kind offer of the Rochester Institute of Technology was gratefully accepted and the appointment of Lloyd E. Varden, FPSA, as Chairman of the Selection Committee, was also approved. Mr. Varden's Committee has undertaken to select the recipient of a scholarship at R.I.T. as nominated by PSA members from among students being graduated from high school in the first six months of 1953 and who are eligible to admission to the Institute. Full details will be given in the Journal. (See page 30.)

Of special importance was the naming of Randolph Wright, Jr., present Headquarters Manager, to be Executive Secretary of the Society. The appointment is effective immediately.

The Board also voted to thank officially Frank Soracy for his outstanding work as Treasurer of the New York Convention and for his exemplary financial report on that Convention.

Upon the report of John Magee that there was no possibility of the return of any further prints from the South American Foreign Circuits Show of 1946, the Board voted to dissolve the Foreign Circuits Committee and to express the thanks of the Society to its Chairman, John Magee, and to Glenn E. Matthews, Hon. PSA, FPSA, Mr. A. S. Baltzer and Dr. Estanislao Del Conte.

A Committee consisting of Chairman Charles Heller, Mr. Bernstein, Mr. Holden, Mr. Magee and Mr. Oelmann was appointed to report at the June 6 meeting on the possibility of eliminating the confusion which now results from the various dates at the end of the fiscal year, the end of Officers' terms, the annual meeting of the Board, etc. This Committee is also entrusted with the task of working out a complete date schedule for the actions of the Honors Committee, Elections Committees and other Divisional or Society events whose timing is required by the By-Laws or for efficient operation of the Society.

The Board also voted to establish three Service awards; a Service Certificate, a Service Award, and the Service Medal, to be given by the Service Awards Committee with the approval of the Board of Directors for outstanding service to the Society. The Committee has also been requested to establish a plan for the recommendation and giving of these awards.

The Board also voted that all budgets and budget changes must be approved by the Finance Committee before being submitted to the Board of Directors for final approval, and also that all purchases of equipment by Divisions must first be personally approved by the Division Chairmen, and all purchases by Society Committees must first be approved by the Elected Officer through whom that Chairman reports.

Perhaps the most important Action of the Board at this meeting was the acceptance in principle of a new approach to the prospective new PSA member, effective at the Los Angeles Convention. Full details on the new plan will be published in the July issue of the Journal.

# Monterey Peninsula

By Jack Wright, FPSA

For you who are Convention-bound, this revelation of the inner secrets of the Monterey Peninsula by a nearby expert are just the ticket for your post-Convention guidebook. Jack will be at the Convention and maybe you can corner him and extract some more of his secrets.

It is said that a noted eastern pictorialist was once visiting at Carmel, on the Monterey Peninsula in California. The pictorialist set forth in her auto, telling her hostess she was going out to take pictures and would be back at noon.

Noon passed, then 3 p. m., then dinner time. The hostess became much alarmed, fearing her picture-taking friend had fallen over one of the steep and rocky cliffs with which the Monterey Coast abounds.

At last, long after the sun had set and the light had faded from the sky, the tardy guest returned. "What a day! What a day," she said, ecstatically, as she collapsed into a chair. "I didn't have any lunch. I wore out my shoes. I'm completely exhausted. My hair must look a sight. But what a place to take pictures!"


Without adopting a Chamber of Commerce attitude, it can be said that she was quite right. There are few places in the world which surpass the picture-taking possibilities of the Monterey Peninsula. This is why Edward Weston, Edward McMurtry, George Seideneck and Myron Oliver, the painter-photographer, make their homes there the year around and Ansel Adams and a host of others go there to take pictures many times each year.

The Monterey Peninsula is not on the main coastal highway between San Francisco and Los Angeles. Leaving San Francisco on Highway 101 you travel southward about 110 miles to Salinas. There you leave 101 and turn west toward the sea. After traveling about 18 miles you come to Monterey, which is one of three interesting and contrasting cities found on the Monterey Peninsula. Carmel and Pacific Grove are the others. They will be described a little later on.


Monterey is an old military and fishing town. In the early days it was for a brief time the capital of California. Still standing beside the municipal wharf is California's first customs house, over which the Spanish flag was lowered and the Stars and Stripes raised in formal declaration that the rule of Spain had ended. The customs house is picturesque as well as historic and it and the trees nearby have been the subject of numerous photographs.

Even more photogenic, however, is the wharf itself, surrounded by hundreds of fishing boats of every size and condition. The wharf abounds with weatherbeaten fishermen,

*(Please skip the next page)*



Midway Point enveloped in fog, one of the traditional aspects of the Point. All pictures by Jack Wright.



A scene of surf and sand ten miles south of Carmel on the Big Sur Highway. The fog is just rolling in over the mountains.

**EAST**

# Pemaquid Point

By Lowell Miller, APSA

For you stay-at-homes this Convention time, here is one to try on the old camera. While your confreres are jamming their cameras with West Coast scenery, why not go Down East and try this one on your lens? If you are going to Quebec, this may be for you.

It's vacation time again, and most of us are asking our filling station attendant for a handful of road maps. Before you mark one of these maps with red pencil, I urge you to give serious thought to a trip along the coast of Maine. You'll find pictures ahead all the way, and just think of the negatives you'll bring back for next winter's camera club competitions!

What you're looking for is a spot where the youngsters can have plenty of fun and your wife won't have to prepare meals or wash dirty dishes while you are scrambling around with camera and tripod. Let me show you where to find it.

Take a look at your map of Maine. Notice that stretch of Route 1 between Portland and Rockland, a distance of approximately one hundred miles? See all those ragged fingers of land pointing southward into the Atlantic, forming a series of bays and harbors? That's the spot for you—a picture paradise and an ideal playground for the whole family! There you will find summer cottages, wayside hotels, and other tourist accommodations surrounded by beautiful unspoiled scenery.

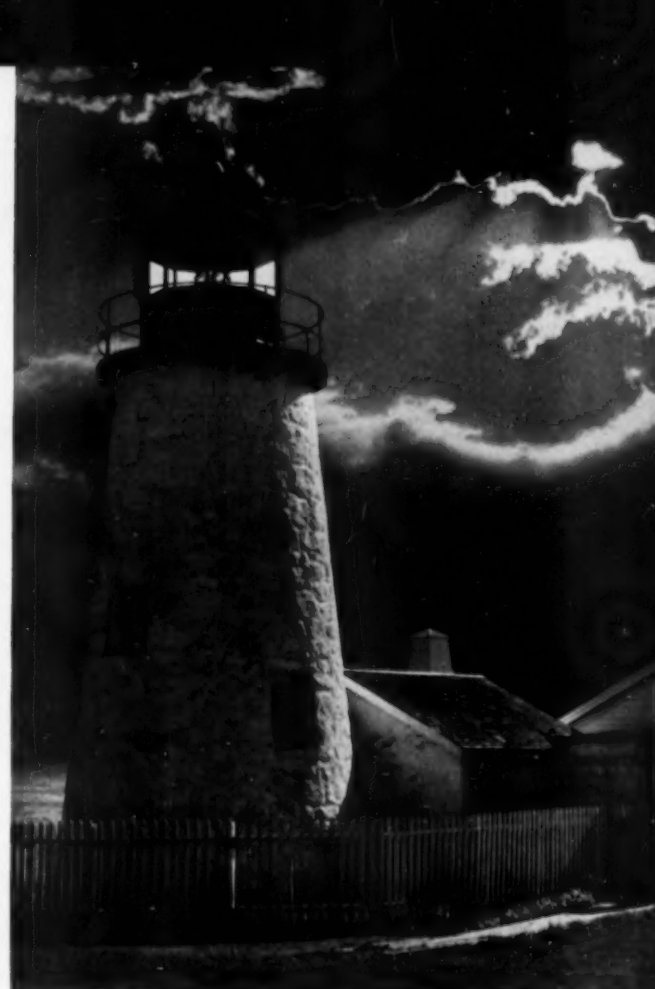
About halfway along this route is the lighthouse at Pemaquid Point. No doubt you have seen many fine prints of this famous landmark; and for good reason. It is one of the most pictorial marine subjects in existence and has been there since 1824.

Lighthouses have always been a popular pictorial subject. There are a number of excellent ones along the eastern seaboard; but, unfortunately, many of them are located on restricted property, making it difficult if not impossible to move in close for a good composition. Unless you are tempted to trespass and take the consequences, you must be satisfied with a distant view.

Don't worry about trespassing at Pemaquid; the area is not restricted. You may take all the pictures you want. The tower and the light itself are the property of the U. S. Government, but the buildings and the grounds around the light belong to the town of Bristol and are open to the public.

To reach Pemaquid Point, turn south from Route 1 at the town of Damariscotta onto Route 130. Be sure to take the left fork a few miles south of Damariscotta to avoid ending up at Christmas Cove. A half hour's drive through Bristol and New

*(Please skip the next page)*



Sunburst Over Pemaquid

John I. Fish

Winter At Pemaquid

Kosti Ruohomaa

From Black Star, courtesy © Time, Inc.





Midway Point is surmounted by a beautiful specimen of the Monterey cypress, with another standing close by. The point has been reinforced with stone work to keep it from washing away.



One of the towers of picturesque Carmel Mission. Most of the work in constructing the Mission was done by Indians.

COVER—A silhouette of two Monterey cypress trees outlined against a summer sky decorates this month's cover, promise of good pictures for convention goers. These trees are located on the Seventeen Mile Drive near Carmel, California.

many of them of Italian parentage. In the colorful garb of their craft they make excellent subjects for photographs and are usually willing to pose. At the wharf they unload the fish they have caught and the fish, the boats, the water and the wharf itself yield countless photographic possibilities.

Monterey is a perfect setup for the photographer. The town is very mindful of its historic past and the numerous notable buildings which are located there. In Monterey is located the first theater ever built in California—still in use and fitted up exactly as it was in the roaring, lusty days of '49. Likewise in Monterey is the first brick building ever built in California, and numerous other "firsts" of similar nature. There is the interesting house in which Robert Louis Stevenson lived and wrote during one epoch in his life. There is the beautiful and picturesque mission church, still used by thousands of devout families. There is the old Presidio, now modernized and vastly enlarged. There are the fish canneries about which John Steinbeck wrote his novel, "Cannery Row." Best of all, these points of interest are tied together with a double red and yellow line, painted down the middle of the streets. Follow this line and read the numerous signs and you not only learn much about California history but you are introduced to a multitude of Monterey's finest picture possibilities. Do not expect to do them all up in an afternoon, however. Plan to devote several days to the pictorial opportunities of this remarkable town.

Adjoining Monterey on the south is Pacific Grove, and it would be difficult to find a more interesting contrast between two cities. Whereas Monterey, during its roistering early days, was the scene of much drinking and carousing, and possessed many a glittering saloon, Pacific Grove was founded by leaders of the Methodist Church. For generations the church held its annual conferences in Pacific Grove and to this day you cannot buy a bottle or a drink of anything stronger than beer within its borders.

Pacific Grove lies on the edge of the beautiful Del Monte Forest and pine trees are found even on the main street. If you like pictures of forest trails and fog filtering in among the pines you can get them in profusion within a few hundred feet of the First National Bank.

Many of the homes in Pacific Grove are old, gabled and picturesque. For the seeker after pictures of village streets, leading upward and downward along gentle hills, Pacific Grove affords much of charm and quiet beauty.

The Point Pinos Light House stands on a rocky promontory at the edge of the town. It is still in use and is maintained exactly as it was in the 1880s and 1890s. On the land side it is surrounded by pines and offers numerous picture possibilities when framed by the rough, gnarled trunks and branches of the trees.

Near the light house is the grove to which myriads of magnificent Monarch butterflies make a pilgrimage each year. At a given time each Spring tens of thousands of these graceful black and brown creatures arrive. For a few days they hang suspended on the branches of the pines, a curiosity for tourists and the home folk alike. Then they fly away again.

During the time when the butterflies are present the townspeople hold their annual "Festival of the Butterflies," which will yield you genre pictures of high quality if you are there at that time.

Running from the Point Pinos Light to Carmel is what is without doubt one of the loveliest stretches of roadway anywhere in the world. It is called the "Seventeen Mile Drive" and received its name when tourists rode with horses and surreys in a 17 mile circle from Monterey to Pacific Grove to Carmel and back to Monterey again. The mag-

(Please skip the next page)



## EAST

Harbor leads directly to the parking area at the very foot of the light. A small parking fee is collected by the town for maintenance and supervision of the grounds.

One of the first things you will notice about Pemaquid Light is the absence of commercial billboards, signposts, or other types of objectionable background. It may be photographed from almost any angle. Furthermore, it is a photogenic subject, day or night, winter or summer. Many of the successful salon shots have been made during the daylight hours of the vacation season, taking advantage of the early morning or late afternoon sun. The illustrations accompanying this article show examples of the different viewpoints offering interesting compositions.

The tall stone tower is built on a natural flat shelf near the base of the point. From the tower southward, a hump of barnacle-covered rocks extends into the sea. This natural barrier offers unyielding resistance to the pounding surf and affords excellent action photos of the running sea at high tide. The eastern edge of the point drops sharply, forming a series of steps leading downward to waterline. At low tide, climb down these steps and let them form the base of your composition as Art Underwood has done in his early morning view entitled, "Pemaquid Point." You may get your feet wet as Dave Stanley did late in the evening to get his picture, "Twilight." These two fine studies show what you can do at sunrise and sunset from the same camera position. Both pictures could have been made the same day, so don't be in a hurry to leave Pemaquid. For best results, plan to stay at least forty-eight hours to study your subject under all types of lighting conditions. There is a hotel nearby for the overnight convenience of your family, or you may reserve a cottage if you care to linger.

The camera position most frequently used in the midafternoon is a point south of the light, shooting upward into the north sky. This position is the one I used for my print, "Pemaquid Point Light," and it is also good for shooting color film if a deep blue sky is desired.

A word of caution about exposures. Because of the extreme brightness range between the white-washed stones of the base and the black housing around the light at the top of the tower, it is recommended that a metered reading be taken at the base from the highlight area to prevent overexposure and loss of fine detail. A panchromatic film with a K-2 filter will reproduce the range of tones beautifully, but if your camera is loaded with another type of film, go ahead and use it. Art Underwood prefers Kodak Verichrome Film and obtains excellent results. On the other hand, if you like a lot of contrast punch, and yours is a sheet film camera, try Kodak Infrared Film and a Wratten A Filter. That's what I used for my picture, "Another Lighthouse."

What about the weather?

That's a good question because the weather is often temperamental along the ocean, making it difficult for anyone to forecast ideal conditions. As a rule, the months of July, August, and September are the best weather days at the Point. Even early October may be clearer than some of the hazy "dog days" of August, but it's cooler, probably uncomfortably so, for some of us city folks. However, during the vacation season you should find many bright days. Quite frequently heavy storm clouds gather on the horizon while warm sunlight floods the tower. Such background conditions are ideal for pictorial effects anywhere, but even more so with the lighthouse offering a strong center of interest. So, be prepared for those fast moving clouds; have your camera set on a tripod, everything ready, to capture the big thunder-bolt coming your way.

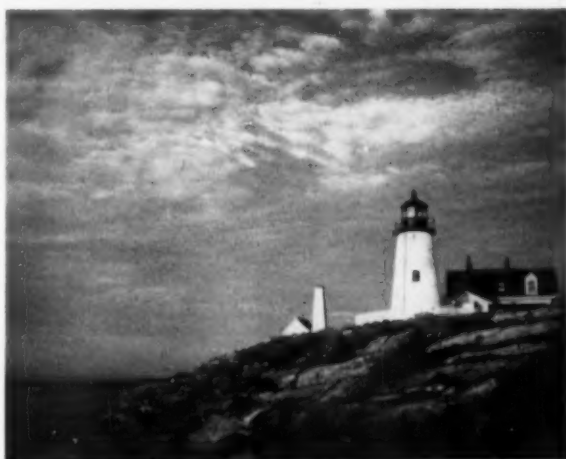
The stormy weather sky shown in Claude Sibley's, "Bea-  
(Please skip the next page)



Pemaquid Light

David M. Stanley, FPSA

A night photograph which records the flashing light. Reflected light from sky after sunset adds details.



Pemaquid Point

Arthur M. Underwood, FPSA

July, 5 A.M. Eastern face of the Point forms interesting base for the composition. Sea forms horizon line. Note "S" curve in the sky.

Twilight

David M. Stanley, FPSA

Using same camera position as picture above, exposure was made at sunset as light turned on automatically.





This scene was taken on Point Lobos in the late afternoon. The rocky point is framed by beautiful Monterey cypress trees.

## WEST

nificent stretch of winding road which now bears the name runs for about nine miles along the seacoast and presents scenes of beauty which are almost overwhelming. Artists and photographers have traveled thousands of miles to make pictures along the Seventeen Mile Drive and have found themselves richly repaid.

Leaving Pacific Grove, the road winds among the pines of the Del Monte Forest. Suddenly it emerges beside the ocean, with a vista of sand, breakers and sky which is unforgettable. Thence it follows the surf for about three miles, passing the Monterey Peninsula Golf Course, one of the most picturesque in the world. Seal Rocks, a mile further on, is a popular tourist attraction with its hundreds of bellowing sea lions. Then comes the Cypress Point Golf Course, lying partly among the pines and partly amid the rocks and surf of the ocean. The combination of rocks and trees and pounding water is bound to yield magnificent pictures, as a multitude of photographers have learned.

Speaking of trees, the Monterey Peninsula is the only place on the globe where the gnarled and extremely picturesque Monterey cypress trees exist. These trees remind you of the dwarf trees which the Japanese tend so assiduously and use for table decorations. The difference is that these are full-sized trees which for hundreds of years have held their own against the storms and gales blowing in from the Pacific. The branches are tortured and twisted in a remarkable manner and, taken in combination with the rocks and waves, afford magnificent photographic material.

One of the finest of these trees is found on Midway Point, which is located a short distance from the Cypress Point Golf Course and is without doubt one of the most famous vistas to be found anywhere. Midway Point is a magnificent promontory of rocks rising sharply from the ocean and surmounted by a single Monterey cypress. Other cypresses

stand on a lesser eminence nearby but the single tree dominates the scene. There are innumerable vantage points from which Midway Point may be photographed. Some of the best views show the point and its cypress tree framed by other trees. The ground is paved with brightly colored boxes which once contained photographic film. However with a little searching you can find other aspects of Midway Point which are different and hauntingly beautiful.

A little past Midway Point you come to the much-photographed "Ghost Tree" and other picturesque examples of the Monterey cypress. They can be photographed against a vista of lovely Carmel Bay and are certainly worth a portion of your time. Near the "Ghost Tree" is Del Monte Lodge, one of the most luxurious hotels in the West. It adjoins the famous Pebble Beach Golf Course and that, with its lofty pine trees and smooth greens bordering the sand dunes and surf, will yield pictures. Late afternoon is the best time, when the shadows of the trees lie long across the grass.

After a few miles more of travel through the forest you come to Carmel, an enchanting village which is the home of more painters, poets, writers and photographers than any area of similar size. Carmel was founded by a group of artists who were attracted by the beauty of the surroundings. These painters and writers were fiercely determined that Carmel must not be commercialized and turned into a place "just like any other village." Many and bitter have been the political campaigns fought over this issue. In general the artists have won. To this day Carmel has no sidewalks, no mail deliveries, no house numbers and few street lights. Dire penalties are attached to the cutting down of trees, even in your own dooryard. The magnificent ocean beach is owned by the town and is unadorned by a single soda pop booth or hot dog stand. Needless to say, the streets and yards heavily ornamented with trees are the source of numerous pictures.

From the beginning the stores of Carmel have been remarkable in their designs. Instead of being box-like rectangles, which seems to be the standard store pattern nearly everywhere, Carmel's stores have a strange, storybook quality which makes them charming and pictorial. They bear such names as "Pandora's Box," "Cabbages and Kings," "The Corner Cupboard," etc. The architecture is equally imaginative. You will find a few hours on Carmel's business streets not only interesting but productive of pictures.

One of the real photographic attractions of Carmel is the Mission San Carlos de Barrromeo, popularly known as Carmel Mission. Of all the picturesque missions of California San Carlos de Barrromeo is one of the most beautiful and best-preserved. Its design is dignified and lovely and its ancient stone stairway, worn down by the feet of countless devout persons, attests its age.

Swallows nest beneath the weathered bell tower and white pigeons dart and sweep across the facade of the structure. San Carlos de Barrromeo stands in magnificent gardens, and trees and a fountain make it possible to photograph the mission in a thousand aspects. The morning light is best, so far as the front of the building and the statuary are concerned, but it is possible to get attractive photographs at almost any time of day. Even the late afternoon, with the towers outlined against the sky, will yield good pictures.

A little more than a mile southwest of the mission, along the coast road, you come to what is without doubt one of the scenic gems of the world—Point Lobos. To use a trite and worn-out phrase, here is truly "Nature's wonderland,"—rocks, sea, waves, flying spray and magnificent specimens of the Monterey cypress. Edward Weston lives in a simple house only a stone's throw from Point Lobos. One of his latest and most successful books of pictures is entitled "My Camera on Point Lobos" and is filled with strikingly lovely views. There he has photographed many times with his

(Skip the next page, too)

## EAST

cons," adds softness to his high-key treatment of a sultry summer day at the Point. If you are as patient as Claude, and wait for the right moment, you, too, may be able to catch the flight of a seagull in your picture. Another unusual cloud formation is shown in R. C. Cartwright's photograph, "On Guard," taken from the north side of the tower at early morning.

On a dull or heavily overcast day, or in a dense fog, the results will probably be disappointing, but you might try a shot during a thin, early-morning fog for high-key effect. This early morning fog soon clears away as the day grows warmer. If it is your luck to hit Pemaquid on a bad day, save your film and stick around, the rest of the family won't mind when you show them the other points of interest. If they should get a bit restless, take them on a boat cruise to Monhegan Island, or treat them to a succulent lobster dinner. There are a number of lobster pounds at Pemaquid, and what could taste better than steamed lobsters or clams fresh out of the briny?

Let's suppose you arrive at Pemaquid on a bright, clear day and get a half dozen exposures with a bald sky. That's fine for your picture album, but not so good for the pictorial prints you had in mind for the camera club competitions. But wait! Don't overlook the possibility of printing in your atmosphere later. Take a little time to study the picture, "Sunburst Over Pemaquid," by John Fish. Bet you wish you were there the day the sun burst through the clouds like that! Well, don't tell anybody, but John took that picture when the sky was as bald as the proverbial billiard ball. His successful salon print is a neat job of combination printing and copying. The cloud negative was turned upside down before printing to direct the rays of sunlight at the tower to match the directional lines of the cast shadows in the original negative. With similar darkroom skill you may be able to turn your album snapshots into pictorial prints.

Some of us are fussy about details; like a friend of mine who argues that the truthful record of a lighthouse is a photograph taken at night. OK, let's shoot it at night. Again you may get wet, for the best night effect is obtained in the rain or at least when there is enough moisture in the air to provide a halo around the lamp. (The lamp is not a rotating beam of the searchlight type, so common to airports or landing fields.) It flashes on and off at ten-second intervals. On a dark night it looks very bright to your eye and the outlines of the white tower may be clearly visible. Don't let it fool you, the light isn't as bright as it seems, and the reflected illumination around the base will not register on your film by instantaneous exposure. To get the detail you need, make a twenty-minute time exposure at  $f/8$  or  $f/11$  on fast panchromatic film, supplemented by open-flash. Use two #22, or equivalent, flash lamps aimed about halfway up and fired at the center of the tower. This will give roundness and detail at the base while the lamphouse is recorded by the time exposure.

*(Continued on next page)*

On Guard (Top) R. C. Cartwright, APSA  
Taken from north side in early morning. Interesting cloud formations like these are often seen at Pemaquid in the summer months.

Pemaquid Point Light (Center) Lowell Miller, APSA  
The south side is most frequently photographed in mid-afternoon. The north sky gives nice contrast for color film.

Another Lighthouse (Bottom) Lowell Miller, APSA  
The surrounding buildings are not objectionable if worked into your composition. Kodak Infra-Red film and Wratten A filter were used for maximum contrast.





Beacons

Claude C. Sibley

A delicate high-key study showing the approach of a summer storm and the nicely timed flight of a gull.

## EAST

There is another, and probably more satisfactory, way to produce a negative which will give the appearance of a night photograph. Make your exposure shortly after sunset while there is still reflected light in the evening sky. This afterglow will illuminate the background, giving relief and form to the buildings and sufficient detail to the tower. An excellent example of this technique is shown in the illustration, "Pemaquid Point," by Dave Stanley. His night picture should satisfy the documentary boys and the pictorialists alike.

It was mentioned earlier that Pemaquid could be photographed in winter. As an outstanding example of this, see Kosti Ruohamäki's "Winter at Pemaquid," a truly great story-telling picture with mood. The very reason for the existence of the lighthouse at Pemaquid is expressed by his emphasis of the treacherous rocks, so dangerous to navigation, in the foreground. Winter has provided the sparkle of ice-covered steps to this forbidding subject. Here is proof that Pemaquid is truly pictorial at any season of the year.

Maine has so much to offer the vacationist that I wouldn't think of suggesting that you limit your trip to Pemaquid Point. Photograph the lighthouse from every angle, and then drive on to the many little fishing villages and snug harbor towns dotting the coastline. The colorful life by the sea will provide a great variety of pictorial subjects for your camera.

## WEST

friend, Ansel Adams, and many another topnotch photographer has found overwhelming inspiration on the point.

Point Lobos has been made into a state park. This was done partly to protect it from professional movie makers, who used to flock there with their stars and cameras and who occasionally took liberties with the landscape which local artists and nature-lovers did not think were justified. All filming in the park is now closely supervised and the rangers even keep an eye on the amateurs, although not to the extent of interfering with their activities.

The reason the artists of Carmel so jealously guard Point Lobos is because of the magnificent views and vistas which it presents. At the eastern end is the Cypress Trail, which winds for a little more than a mile among gnarled trees and precipitous rocks, with the pounding surf in the background. No matter what else you see or do not see on the Monterey Peninsula, plan to spend several hours on the Cypress Trail. It is a photographic experience you will remember the longest day you live. Go there in the morning, if you can, for the light is best at that time. Allow yourself a minimum of three hours and don't rush. There are many little trails which lead off from the main trail to some vantage point of special beauty. Take time to explore these side trails. They are well worth the effort. At the end of every one is some exceptional view.

About half way around the Cypress Trail you come to a point of jutting granite, across which the surf endlessly washes and which is framed on either side by a twisted Monterey cypress tree. There are few more beautiful vistas anywhere than this one. It will repay your time and attention.

Returning to your car after your exploration of the Cypress Trail, you can drive south a couple of miles along the coast until you come to the lower limit of the park. On one hand is the forest. On the other is the ocean. At many points you will want to stop your car and take pictures.

The auto road ends in a large circle and parking space, giving way to a well-defined trail which leads ahead of you over a small hill. From the top of this hill a magnificent vista of rocky coastland lies spread out before you. On most days wisps of fog partly obscure the rocks and add charm to the scene.

If you look downward you see a little cove of green water lapping on a beach between large headlands of rocks. It is a fairly steep climb down to the beach but is well worth making, halting here and there to look for pictures. You will find many other photographic possibilities at the lower end of the park and the trail lies for many miles ahead, in case you are an enthusiastic hiker.

Having retraced your steps and picked up your car you leave the park by the main entrance. You are offered two possibilities. If you turn to your left you travel into Carmel Valley. This is a region of ranch homes, swank hotels and rich farm lands. It is thoroughly beautiful country and well worth seeing, whether or not you find it photogenic.

If you turn to your right when leaving Point Lobos you follow the highway down the coast past colorful Highlands Inn and into the fabulous Big Sur country made famous by the poetry of Robinson Jeffers. The road is a beautiful one, passing picturesque Point Sur, with its towering lighthouse, and after 20 miles reaching the Big Sur, a stream noted among fishermen. At some points along the road you can stop and look hundreds of feet almost straight down to the thin thread of surf washing endlessly across crescent-shaped beaches. There are few panoramas like these anywhere.

After passing the Big Sur the road finally emerges at San Luis Obispo after 50 or 60 more miles of driving. However, unless you plan to drive on to Los Angeles and Hollywood it will pay you to turn back at the Big Sur and devote as much time as you can to Point Lobos, Carmel and environs. These are areas to delight any lover of beautiful scenes and any serious landscape photographer.



# Can Color Be Pictorial?

By Sam J. Vogan, APSA

A significant thing happened at the Rochester judging several years ago. The judging committee took the color prints away from the color jury, of which I happened to be a member, and gave them to the black and white judges and I agreed that it was the correct thing to do. This may sound strange coming from a color hyperenthusiast.

However, the very fact that the B & W jury agreed to touch them was an advance for color.

Before attempting to answer the question of this article let us look at the background of pictorialism.

If you were to ask what the word "pictorial" means in photography you would get a variety of answers, but not quite as many, perhaps, as for the word "art".

It is a sort of Dr. Jekyll - Mr. Hyde word. It can be used to denote artistic merit or just the opposite. For instance, we describe a series of photographs dealing with one subject as a pictorial record. The word "record" is reserved by the pictorialist to describe a photograph that is anything but pictorial!

The use of the word in the loftier sense in photography actually grew from a sense of shame for the new medium.

When photography was first introduced the graphic artists, fearing they would lose their livelihood, poked fun at the new medium. A photograph, they said, could not be artistic.

So the early photographers striving to be artistic employed every means to make their work look less photographic. The use of pigments such as bromoil must have given the aspirants a psychological lift for wasn't the photographic artist "working in oils" and thus actually nearer the painter?

When they were able to produce photographs that looked like pictures done in other media the prints were described as being pictorial. The manipulations they called "pictorial methods". Hence the unique use of the word and hence the growth of the cult of pictorialism.

This odd use of the term, pictorial, is as peculiar to photography as is the latent image itself.

The photographer who used straight photography was scorned by the pictorialist because to be artistic one must use pictorial methods. Unless manipulation was used the print could not be pictorial. This is the basis for a family feud that has lasted right down to the present day.

We are told that color slides cannot be artistic, because no pictorial manipulations are possible.

Before discussing color in pictorialism it would be well to set out the basic differences between a black and white picture and a color picture.

Let's go back to the primeval development of vision in animals. The first acquired vision was that of movement detection, next came forms—such as the detection of the shape of an enemy. Last of all color was acquired. The human eye has not been able to develop beyond that three-fold stage and to-day these characteristics of vision hold

the same relative importance to us that they did in prehistoric mammals.

The foregoing statement is a basic consideration in all fields of photography.

The painter will tell you that form and color are separate considerations and each must be resolved in the mind by a different mental process. Color is treated by the painter as a skin or covering for his forms. The other characteristic of vision - movement - he can only indicate in a painting by graphic devices worked into a rhythm.

Man's first written communications were pictures. The Chinese still use picture characters for their writings. Out of this picturization has evolved all our languages which are nothing more than pictures in shorthand. When you give the idea of an old kitten by using the three letters c, a, t, you are taking a short cut in mental picturization.

The black and white photograph is the most advanced form of picturization and probably the ultimate one. It will always be a distinct medium of communication needing color as little as does the type you are now reading. There is no counterpart in nature for the black and white photograph—because it's a picture—an expression—a means to convey an idea efficiently.

The black and white picture or movie will always be more efficient than color in telling a story. That is the reason Hollywood objected to color film apart entirely from the extra cost.

## *Photography is beauty*

The beauty that the present day painter or sculptor appreciates in black and white photography is the photographic effect—the very thing the old time pictorialists strove to disguise. The painter knows that no other medium can approach the exquisite tonal range and brilliant definition that sets photography apart as a medium of expression. You will note that the English salons have retained the lantern slide sections that have always been part of their exhibitions even though they have added color slide sections as well. Pictorialism and the high cost of color film—and scarcity may all be operating to retain the lantern slide show in the Old Country. Nonetheless, the inherent beauty of the latent image—the photographic effect—will always be more readily perceived in black and white. The old masters sketched out their paintings in charcoal or crayon beforehand because it is easier to study the various aspects of composition in black and white.

I have always maintained that the advanced black and white pictorialist makes the best color slide worker. His training has given him an orderly mind so that, when he takes up color, his habits of form composition come automatically into use and he is able to make his color problems a separate consideration. It is difficult enough to resolve

compositions in black and white without having the matter complicated with color considerations.

Adding color to a photograph increases the chance of having the story cluttered by non-essentials which can take the attention away from the main theme. Color can lessen the impact of the image which is the prime function of picturization.

Pictures in color for color only is an entirely different field as will be mentioned later. The more lifelike the color photograph becomes the more it approaches an exact reproduction of the object itself and therefore the less of a picture.

Suppose, for instance, the sculptor were to cover the horse in his statuary group with the actual hide from a dead horse and to place colored glass eyes in the sockets he would then have a more lifelike horse, but it wouldn't be art. Some modern sculptors go to the opposite extreme and make it difficult to tell the horse from the man in order to insure being "artistic."

So it would appear that the less color there is in a color photograph the better chance there is of it being considered pictorial. Or to express it in color terms, the fewer colors used the better from a pictorial standpoint.

Seven years ago at a lecture in Toronto by Adolph Fassbender, I asked the speaker for his opinion on the use of color photography after the war. Fassbender replied to the effect that color photography would be so simplified after the war that it would be available to everyone. The amateur snapshooter would then use all color and we would achieve a separation between the snapshooter and the pictorialist because only the pictorialist would be working in black and white. He said he had given up teaching color process printing due to lack of control necessary to obtain pictorial results.

These intricate color processes require laboratory dark rooms and exacting methods of procedure. Straight processing in color is difficult enough without working out pictorial manipulations.

### *Eye not truthful*

The human eye is a poor judge of black and white contrast densities. Yet it can readily discover a deficiency in a color print process. A ten per cent variation in black and white technique might hardly be noticed, but such a lapse in color photography processes would be ruinous. For these reasons few color prints of salon quality are submitted to the juries.

Hand coloring of black and white prints in the past made little headway and such prints are rarely admitted to salons. It requires the art of a painter to hand-color successfully. I have seen commercial hand-colored prints that were as good as the wash-off relief prints of the same subject, but in this case the artist was using the thin photographic image as the drawing basis for his expert art work, just as some landscape painters do in their work.

The re-appearance of a gelatine-dye process in improved form under the name of Flexichrome gives the pictorialist something that should be to his liking. It may be the bridge to color for him. He can even use it for his black and white prints (with profit in some cases since the gelatine image is so adaptable to control.) With Flexichrome the pictorialist can avoid that "horse hide-glass eye" effect, that he might discern in color transparencies.

As I have already shown, if color is to become pictorial, then it will be accomplished by the pictorialists since pictorialism is peculiar to monochrome.

I have purposely withheld using the word monochrome since it is a misnomer. In scientific color considerations black and white must be treated as colors, because they enter into all modifications of pure colors—black creating shades of colors and white creating pastel tints.

So monochrome photography is actually duochrome and, if only two colors are used in color photography, then our monochrome background and precepts apply with equal force.

In the January, 1945, issue of the Journal I pointed out this monochrome—color relationship. With the editors permission I would like to repeat it here.

### *Color Contrasts*

In monochrome the contrast is supplied by a black or dark color against the white paper stock (or white light in a transparency). In color the contrast is supplied by quiet and active colors.

Hering used this principle of contrast as a basis for developing his Theory of Color, which states that vision consists of a building up of material in the eye. The Hering Theory imagines three distinct materials being built up in this way: black, blue and green, which are the quiet colors. When these three materials are depleted we have respectively white, yellow and red.

Hering thus offers color photographers a convenient system of color composition by grouping colors into three contrast pairs: black and white, blue and yellow, green and red. The quiet colors corresponding to the darks in monochrome are black, blue and green. The active colors or "lights" are white, yellow and red. The contrast value of each color may be altered by dilution by one of the other colors. In fact, but few subjects we have to deal with have a high chroma value such as flowers. A quiet color, for instance, blue, may be raised in value if diluted with white or it may be still further reduced or greyed by the addition of black and green. Green, which is the liveliest of the quiet colors may be readily advanced by adding any of the active colors. If the matter of contrast or color value is always kept in mind, then there will always be present a means of classifying colors without recourse to a color circle.

Using this means of sorting out colors by value contrast, we can then proceed to arrange our compositions just as we do in monochrome. Good composition avoids several competing high-light portions, so with color we will avoid having too many prominent active color portions.

If a color shot is to have a definite appeal, there should be a spot, or spots, of a prominent bright color contrasted with a quiet color, or vice versa.

This article has dealt with color being introduced to pictorialism. There is another field that has an entirely different approach namely color for color's sake where the picture or the story is not the main consideration.

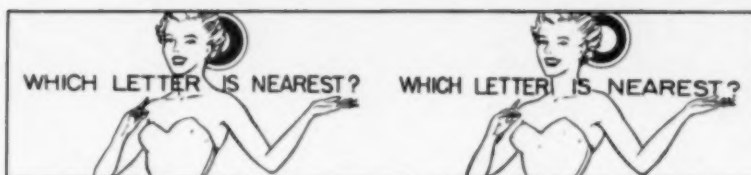
This would require a separate article dealing with color composition, an entirely new world, apart from monochrome or form composition. The possibilities here are endless—much more so than with pictorialism. It leads up so many new avenues of enjoyment that there is enough to keep one going a lifetime. Instead of dealing with materialistic realities as in pictorialism we will be developing mental unrealities of boundless scope approaching the very essence and spirit of our realities.

### *Color photograms?*

One development that could take all your spare time is the color photogram. Sometime I hope to develop a variation of the color photogram by using a ground glass table top and photographing from below.

Meantime I am having fun making color slides with swing shots—taking an extended exposure of a subject while swinging the camera. They produce interesting slides and are actually being accepted in the shows, especially those combined in double slides with a "pictorial" subject.

Judges should try to encourage any such worthwhile departures as they enlarge the field of interest. Pictorialism is not the only avenue of art for the photographer. Color for color's sake will improve our color sensitivity—the least developed of the three characteristics of human vision.



# Naked Eye Viewing

By Paul H. Stone

No stereo fan should be able to qualify for membership in a group, club, or society until he can prove to the organization that he can read a pair of pictures in three dimensions without optical assistance. He should not want to. Naked-eye viewing is a quick simple method of appraising stereo pairs, and the most obvious.

The fact that this method is not necessary nowadays is a poor excuse for not learning. It should be the password, the mot d'ordre, hallmark, and badge of the proud stereoptic votary and fanatic.

The trouble is that most of us stereographers pick up the hobby or get into the profession late in life when we are finally able to afford to buy the many gadgets involved. We think we are too old to learn anything new. We can branch out from "mere photography," into stereography, because stereo is not really new, but a nostalgic link with our past. It calls up memories of Grandpa's attic, or his parlor. But lensless, prismless viewing is new to us, so we are inclined to avoid it.

The old-time processors who worked in the Stereopticon Era scorned the stereoscope or any other artificial viewer, for they preferred to inspect their negatives unaided, the minute the plates cleared in the hypo; probably before that, by the light of the ruby lamp. Of course their plates were somewhat larger than our 35 mm transparencies, but some required wider-than-infinity spread, to be superimposed. A cock-eyed business.

Now, with push-button pix, process-company mounts, and self-lighted viewer at hand, we slap our tiny 35 mm gems under magnification and see 'em as we took 'em, all in a jiffy. But a neat trick, if not a minor art, is lost to the ancients, and, we think, a great pity it is too. That is, the ability to "read" stereo.

## A Slight Mental Adjustment

Until a kid's I.Q. jells, he can pick up the trick by induction, much as he soaks up data on the musical staff, the alphabet, and a bit of arithmetic. After that age the problem is a bit harder, because it must be solved by reason, understanding, and practice. So we who proselytize for this lost art run into more mental blocks than did Columbus, Darwin, and Pasteur. (Their causes were just a bit more weighty!)

It is like saying that "you, too, can learn to play the piano in fifteen minutes." You

know very well that practice is involved, and you simply haven't the time. Well, learning this trick requires few aids, and can be done anywhere; in transit, in church, at home, and without calling attention to yourself.

Reading stereo by eye is not a matter of training dormant, vestigial muscles, such as learning to wriggle the ears, for we already have efficient muscular equipment, and only have to learn to use it. The muscles required are the Rotators, and they are among the best trained in our bodies. They have served our every waking hour since birth. Another factor is also one of our natural gifts, and that is the automatic, involuntary focussing of the crystalline lens in each eye. Usually, when the eyes are directed to converge to a certain point outward, there, at that point, the attention is also "focussed," and the eye-lens adjusts to that setting, as it were.

Now it is possible to set the eyeballs at infinity, hold them in that position, and fix the ATTENTION at reading distance, simultaneously. You will find that the crystalline lenses have adjusted to the point of attention; i.e., close up.

The focus is fairly universal, and does not alter as much as attention and convergence would lead us to believe; but of course the lens does adjust its formula, at your command, but it does so independently of the rotators. These are a trained team, accustomed to working in perfect unison. All we do is to unhitch them and ask them to plow parallel rows, so to speak.

## Practice Aids

One quick experiment is to pierce or snip two  $\frac{1}{8}$ " holes in a card or old envelope,  $2\frac{1}{2}$ " apart, (more or less if you happen to know exactly how widely your pupils are spaced—it is not too important.) Snip a

nose-piece from the center, so that you can place the mask thus formed, up close to your eyes or eyeglasses.

Through these two holes, stare fixedly at some spot or point of interest on the horizon, or not less than 100 yards away. You will, of course, see the object as if through only one opening. Do not lose sight of this object. Slowly move the card away from the eyes.

You may notice, as you move the mask, that if you tilt it in either clock- or counter-clockwise direction, the little opening will separate vertically and you will first be conscious of two openings. The same effect will be discovered if the head is tilted to either side. Keep the openings in the mask in a plane, level with the eyes. As long as you keep your eyes and the openings level, and watch the distant spot, you will still, apparently, be looking through only one hole in the card. The hole will appear to be getting smaller.

As you carry the card farther away, you may permit yourself to note hazily that now there seem to be *three* holes. Do not look, or be very much aware of those openings on either side, or you will lose the distant image and see only the card with two original holes. Keep staring out through the center opening, but begin to think about the card itself. You can then "see" details on the card while the eyeballs themselves are pointed straight ahead, aimed at the original infinity point.

## Reversing the Method

Start with two objects, like identical pencils. Hold them 2" to  $2\frac{1}{2}$ " apart. Make sure that each is held at the best distance from your eyes for careful examination. Hold them before a neutral background, and let the eyes fall between, and begin to stare away, beyond them. Try to visualize or imagine a real object on the neutral background. Something like a camel on the edge of a desert, or the tip of a sailing ship over the rim of the sea, or a setting star beyond the horizon.

As you concentrate thus on the distance, you will notice that apparently you have four pencils; note it only in passing. Continue to stare into the "future" which lies between the two center pencils. These two will move slowly together, but you must ignore the fact, and stare steadfastly *between* the merging center points. Et voila! Suddenly they have met, merged, wed, and



A Stereo Division Feature



become one! You have a stereo fix on two pencils, which looks like only one pencil. To break the spell, simply shift your attention to either of the ghost images on the right or left—and again you are back where you started.

A variation of this is to hold up a point, vertically, a cigarette perhaps, against a dark corner of the room. Examine it carefully enough to be able to read the label. Holding it there, think of something that happened yesterday. Look right through it at tomorrow. This is what people do when they are "in a brown study." Their eyes, relaxed, are set at infinity, and they stare at nothing at all, but some innocent bystander, in the direct line of the stare, thinks that he is the victim. Invariably this latter person will smile, move, or speak, and distract the starrer's attention—who in turn will be forced to look elsewhere, or abandon his meditation. When you achieve this meditative mood, you will find that the cigarette has become two cigarettes, and they will move to exactly the distance between your two pupils. Again you have a stereo fix, at least your muscles are set at infinity, but

your eyes are on "two" cigarettes.

At a lecture, you may elect to note a tiny white speck on the dark coat of the person ahead of you. Imagine the area around that speck to be a dark night sky. Obediently, the little speck will become two glowing stars, and they will swim apart and you have created for yourself an imaginary miniature planetarium.

### *With a Real Stereo Transparency*

Select a mounted pair which has at least one thin area. Hold it toward the window at the best distance for seeing good detail on either half. Stare through this thin spot until you can see some object on the horizon right through the film. Again you will see four transparencies. Keep on staring, at least mentally, at the distant object. Pretty soon you will be able to select small dark spots of the photographs, on the center two of those "four" frames. As you stare, they will swim reluctantly, but surely, together, and suddenly you realize that you are looking at one picture. One is real, (the hazy ones on either side are to be ignored.) That center ONE is the objective, and it will

have depth; just as it does in the hand-viewer. Unless your eyes are exceptionally good, it will be a very small picture, but you have achieved the stereo fix again, and are viewing it without lenticular assistance, with two nude eyes.

Now and in the future, plan never to look out the window past a shade pull cord, for instance, without measuring in your mind how far apart the ghost, (or "out of focus") image of that curtain cord has separated while you look at the objects outside.

Conversely, look directly at the curtain string, and note that some vertical spire, or tree branch will separate and become two, moving many times their diameter apart, yet never more than  $2\frac{1}{2}$ " at the plane of the foreground object.

This is practice? Well it is easier than the piano.

At another time we can go briefly into the art of viewing "cross-stereo." This does not involve crossing the eyes, and is by far the most satisfactory means of viewing large pairs. Pairs as large as billboards! Clear as a mirror. A fascinating game.

## PSA-RIT Scholarship Plan Announced

Details of a plan which has been under discussion for some time by officials of the Photographic Society of America and the Rochester Institute of Technology have been announced by the special committee of PSA appointed to work out the details of the plan for awarding two scholarships to the Rochester Institute of Technology to high school graduates with an aptitude for and an interest in photography.

The scholarships are for the full annual tuition of \$400 and two have been awarded by RIT, one for the school year of 1953 and one for 1954. Closing date for applications has been set as July 1, 1953 for the 1953 scholarship.

The applicant must be a high school graduate and shall not have graduated from high school longer than two years before applying for the scholarship. His high school courses must have included intermediate algebra or plane geometry. Preference is given to applicants who present credits in chemistry and/or physics. Every applicant must take entrance examinations which include tests of: (a) scholastic aptitude, (b) general science, (c) mathematics, (d) chemistry. The tests of the College Entrance Board are acceptable provided they include the scholastic aptitude test and the pre-engineering inventory test.

The applicants must submit to PSA Headquarters, 2005 Walnut Street, Philadelphia 3, Penna., addressed to the PSA Scholarship Committee and postmarked not later than July 1, 1953, the following: (a) A statement written by the applicant as to why he is interested in obtaining the scholarship. (b) Supporting letters from teachers testifying to the ability and interest of the student in photography, not more than three such letters to be submitted. (c)

Picture evidence to show what the applicant has accomplished in photography.

It is not required that the applicant be a member of PSA and it is expected that few members will be eligible because of the age requirements. Members with children of high school age will naturally be interested in the scholarship, and those outside that category can help disseminate the news of the existence of the scholarship by calling this notice to the attention of the educational authorities in their communities. It is possible that the news could also be spread by advising dealers of the facts, since they may know of deserving young people who might be interested.

The Rochester Institute of Technology is located in downtown Rochester, N. Y. and the photographic department is one of many fine schools within the institution. The Department of Photographic Technology is headed by C. B. Neblette, FPSA. Instruction is not limited to the technical aspects of photography but includes the artistic aspects so necessary to the production of a complete photograph. The laboratories are equipped with all the devices needed for study of the photographic image and for the production of negatives and prints of all types.

The procedures for selecting candidates for the scholarships were set up by a Special Committee appointed by President Harkness and consisting of Lloyd E. Varden, FPSA, Chairman, Joseph Costa, APSA, Jacob Deschin, FPSA, Norman C. Lipton, APSA and William P. Robinson, Jr.

Applications for the scholarship for the 1953 year will be considered first and further announcement will be made concerning applications for the 1954 scholarship.



## How to select picture-taking accessories

First, measure up your photographic desires and ambitions. Do you want better pictorial control than your camera and your choice of film alone can give you? Do you want to add to your picture-taking convenience? Do you want to broaden the scope of your camera, and increase the range of

what you can do, at home, afield, day or night?

All of these things can be done simply...and within a modest budget...with the Kodak accessories described on this page. You need only decide what you want to do. Then let your Kodak dealer show you the accessories that fit your purpose.

**For pictorial effect.** Filters put you in charge of any picture situation. Certain colors that might dominate your picture can be restrained, others can be emphasized, to give you the color balance you want. Your choice of filters will depend upon the effects you want, and the film you are using.

One of the most common reasons for using a yellow filter is to retain clouds in the sky in black-and-white shots. The Kodak Cloud Filter, for use with the simpler cameras, requires no increase in exposure. The popular K1 and K2 filters give progressively richer sky tones for more cloud contrast.

The K2 filter is also often used for accurate color correction with panchromatic film. Red filters, such as the Kodak Wratten A Filter, produce the spectacular effect of an



almost black sky, with white clouds. Such a filter often improves architectural subjects. The A filter can be used only with panchromatic or infrared film. A Kodak G Filter, deep yellow in color, gives high sky contrast and tends also to separate the tones of green in landscape subjects. It is excellent for reducing bluish atmospheric haze.

For color work, the most popular and useful filter is the Kodak Skylight Filter; this cuts out the excess of blue in hazy-day and open-shade shots. Next, the Kodak Daylight Filter for Kodak Type A Color Films; this enables you, in emergencies, to get good daylight shots on Type A film. And for flash shots, the Kodak 81C Filter assures more accurate rendering on Type A films.

There are many other types of Kodak Filters for use in different picture situations and to secure particular effects.

Kodak Cloud Filter, \$1.72

Kodak Wratten Filters, Series IV, V, VI, from \$1.75 to \$3

Kodak Adapter Ring, \$1.35 to \$1.65



depth-of-field scales, flash and flood tables, effective apertures, etc. \$1.75.

### Better exposure.

The Kodak Master Photoguide keeps essential photographic data right at your fingertips. Compact as a card case, it provides complete information on exposure, light conditions, filter factors and filter effects, depth-of-field scales, flash and flood tables, effective apertures, etc. \$1.75.

### Better work

can always be expected from a camera in good working order, and the best way to protect your camera against damage, while keeping it always with you, is with a Kodak Field Case. They range in price from \$2.65 for the Kodak Field Case of simulated leather for Kodak Duaflex Cameras, to \$11.25 for the leather DeLux Field Case for Kodak Tourist Cameras.



**Sharper pictures** come easily with a tripod or similar firm support for your camera, as your enlargements will show. Either the Kodak Eye-Level Tripod at \$20.00 or the Kodak Flexiclamp at \$4.25 will do. The latter fastens easily and quickly with "C" clamp action to any flat or round object up to 2 inches thick. Felt and rubber pads protect furniture when you use it indoors.

Sharper pictures, too, generally result from using a cable release to eliminate the camera jar sometimes caused by over-emphatic shutter fingers. For cameras with "B" but no "T" settings, the Kodak TBI Metal Cable Release gives you "T," "B," and instantaneous exposures. 6 inches long, \$3.43. Kodak Metal Cable Releases No. 5 have an outer casing of stainless steel wire for extra long life and avoidance of kinking. 7 inches, \$1.05; 12 inches, \$1.30.



### Get in the picture too

with a Kodak Auto Release clipped to the cable release of your camera. It trips the shutter ten seconds after it is set. It's handy also when you are taking flower pictures or other small subjects and have to hold a reflector for proper lighting. \$3.86.

### For wider scope—

flash equipment matched to your camera; equipment as simple or elaborate as you want it. Some units are made expressly for certain simple cameras, others are adaptable to almost any camera. Some use standard "C" cells, others incorporate a "B-C" battery-condenser unit.

For most internally synchronized cameras... Kodak Standard Flashholder, \$8.25... Kodak B-C Flashholder, \$10.40... Kodak Ektalux Flashholder, \$29.75 and up.

For a press-type camera... Kodak Ektalux Flashholder with Press Bracket, \$33.85; with Solenoid and Synchro Switch, \$51.35.



### For better close-ups.

You can move right up on your subject for a picture-filling portrait or close-up when you put one of the Kodak Portra Lenses on your camera. In three powers (+1, +2, +3), they can be used for close-up pictures of people, flowers, pets, tabletop set-ups, enabling you to work as close as 10 inches with a camera focused for 4 feet. Tables of distances are supplied with each lens. Kodak Portra Lens +1, +2, or +3, Series V, \$2.95; Series VI, \$3.50.

Prices include Federal Tax where applicable and are subject to change without notice.

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

JUNE 1953

**Kodak**  
TRADE MARK

## How to select a gift camera

First of all, when you give a camera . . . to a beginner or an expert . . . you want to be sure of its picture-making ability, its reliability, and its ease of use.

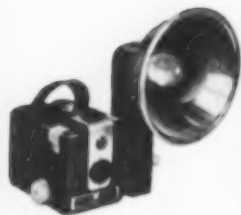
Assured on these points, and the best assurance is in the manufacturer's name, you will next want to consider price, value, and appro-

priateness to all the prospective user's needs.

Every Kodak camera is an excellent value in its price class, and the purpose of this page is to marshal the qualities and price range for an appropriate selection. Your Kodak dealer will be glad to help you select the Kodak or Brownie camera that's best for your gift.

### under \$25.00

**\$7.20** will buy a Brownie Hawkeye Flash Camera, ideal for the teen-ager who wants pictures of high school fun and parties, pictures to illustrate school reports and projects, pictures to exchange with friends. This is the first box camera that has been really engineered for excellent picture taking. There is provision for both snapshots and longer exposures. Flash synchronization with both F and M lamps is uniformly dependable. The Kodalite Flashholder is \$4.00. With the Brownie Hawkeye Flash Camera, you get 12 big  $2\frac{1}{4} \times 2\frac{1}{4}$  negatives from each roll of 620 film—black-and-white or Kodacolor. A handsome field case, with removable front, and neckstrap, makes it an ideal picnic or outing companion . . . you don't carry the camera, you wear it. Field case is only \$3.25.



**\$13.35** is the price of the popular Brownie Flash Six-20. This camera's adjustable focus—from 5 to 10 feet, and from 10 feet to infinity—is equivalent to a built-in close-up attachment, and assures good, sharp pictures of pets and people. Providing the popular  $2\frac{1}{4} \times 3\frac{1}{4}$  negatives, it gives 8 black-and-white or Kodacolor pictures to each roll of 620 film. Has sturdy steel body, shutter for snapshots and longer exposures, and an eye-level optical viewfinder. The Brownie Flashholder, \$2.70, takes No. 11 flashlamps for indoor pictures, and also (with a 55-cent socket adapter) the popular No. 5 midjet lamps.



**\$22.30** is wisely spent on the Kodak Duaflex II with Kodar f/8 Lens, a simple camera that many experts will appreciate as a second camera for their own use. The big, brilliant viewfinder of this reflex-type camera shows every detail of the picture clearly. The lens, though, is the big news in this under-\$25 class. It's a three-element lens, corrected for both color and black-and-white, with apertures from f/8 to f/16, and focusing from infinity down to  $3\frac{1}{2}$  feet. What's more, the apertures are marked for easy understanding: f/8—hazy sun; f/11—bright sun; f/16—bright sun on snow or sand. Shutter has two settings . . . instantaneous and "B" . . . synchronized for F type lamps at "I," M type lamps at "B." Gives 12  $2\frac{1}{4} \times 2\frac{1}{4}$  negatives on 620 film, black-and-white or Kodacolor.

For \$14.50, there is the Kodak Duaflex II with Kodet f/15 Lens. This fixed focus (5 feet to infinity) Duaflex offers box-camera simplicity plus all the advantages of the big reflex finder.

For either of these cameras the Kodak Duaflex Flashholder, \$4.25, provides synchronized flash exposures; and there is a smart field case for \$2.65.

### over \$25.00

Now you are in more money. These are cameras for real enthusiasts and camera hobbyists . . . cameras you will want to select very carefully in terms of the user's needs and desires.

Your enthusiast probably has a larger camera; what he wants now is a good miniature for color slides. Here is a quick

review of Kodak miniature cameras.

For \$31.15 you can give a Kodak Pony 828 Camera, with a Lumenized Kodak Anaston f/4.5 Lens in flash shutter, 1/25 to 1/200 and "B." For \$35.75, a Kodak Pony 135—same features as the 828, plus automatic film stop and counter. For \$92.50 you enter the top-quality class with a

Kodak Signet 35 Camera . . . unexcelled in optical precision by any miniature camera at any price! And \$164.10 brings you the Kodak Retina IIa, a continental-styled miniature with an ultra-fast f/2 lens and 1/500 shutter . . . ideal for candid work and fast action in color under difficult light conditions.

Your Kodak dealer will gladly help you select.

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

Prices include Federal Tax where applicable and are subject to change without notice.

# How to pick slide-viewing equipment

## For intimate groups—a good table viewer



**Compare picture size.** Is it large enough for easy viewing?

**Compare the optical system.** Does it give critically sharp pictures—from corner to corner? Does it include heat-absorbing elements?

**Compare the illumination.** Is it adequate for use in a lighted room? Is illumination even?

**Compare the screen.** Does it give sufficient contrast, with good strong blacks even in lighted rooms?

**Compare slide-changing mechanism.** Is it convenient and easy to use? Does it leave slides in their original order?

**Compare the ventilating system.** Are slides adequately protected against heat?

**Compare appearance.** Is it attractive? Does it fit into the decorative scheme of your home?

Basically you want viewing or projecting equipment that is matched to the quality of your camera . . . that retains on the screen all the sharpness, color, and brilliance of your slides . . . and that has enough light for the size of picture you prefer. You want equipment that is in keeping with your audience size . . . a small, intimate group . . . a living room full of friends . . . or an auditorium or lodge room group. Careful "comparison shopping" will usually lead you to one of the Kodaslide Projectors or Table Viewers shown here. Your Kodak dealer will help you in your selection.

Before you start out, study the check-points and questions adjoining the Kodaslide equipment on this page. These questions indicate the standards a viewer or projector must meet—for good value and satisfying performance.

## For larger audiences—a good projector

**Compare projector throw.** Does the lens give you a screen-filling image from the best projector location?

**Compare the optical system.** Are pictures sharp and clear from edge to edge?

**Compare screen illumination.** Is it adequate to bring out detail in denser portions? Are the pictures sunny, or muddy? Does illumination drop off at the corners?



**Compare efficiency.** Weigh the wattage against the screen brilliance. Does the optical system derive full value from the lamp?

**Compare cooling system.** Convection or blower? Is it adequate for the projector's wattage and screen brilliance? If blower-cooled, is it quiet?

**Compare elevating mechanism.** Is it simple and easy to use? Is it steady? Is it reliable? How far does it elevate?

**Compare slide-changing mechanism.** Is it convenient to use? Is the screen effect smooth or distracting? Does it hold focus?

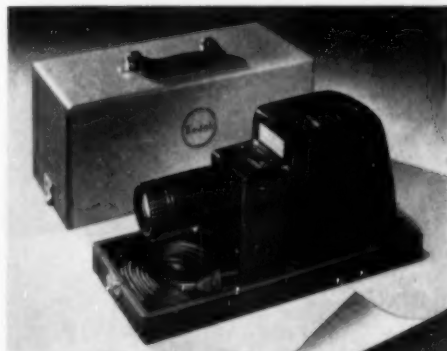
KODASLIDE 4X TABLE VIEWER (illustrated, top) . . . for intimate showings, for examining and editing your slides. Shows a four-times-enlarged view on a Kodak Day-View Screen—true blacks and brilliant highlights, even in a lighted room. Projector and screen are combined in a single handsome unit. No screen to set up, no re-arrangement of furniture, no darkening of room is necessary. Brilliant optical system with *Lumenized* lens, two *Lumenized* condensers, and heat-absorbing glass. Side-to-side slide feed accommodates cardboard or glass-bound slides. \$49.50. Carrying case, \$15.50.

KODASLIDE HIGHLUX III PROJECTOR (illustrated, center) . . . has highly efficient optical system with *Lumenized* Kodak Projection Ektanon *f*/3.5 Lens, two *Lumenized* condenser lenses, aluminized glass reflector, and heat-absorbing glass. Comes complete with blower and 300-watt lamp. Blower has four-bladed fan for maximum

air distribution with minimum noise. Three-channel system cools both sides of the slide, as well as the lamphouse. \$56.50, including carrying case.

KODASLIDE HIGHLUX II PROJECTOR . . . has same superb optical system, the same easy-to-use vertical slide-changing system. Accommodates 200-watt lamp for brilliant screen pictures. Efficient convection cooling. Highlux II, \$36.50. The Kodaslide Highlux Blower Case, \$19.20, and 300-watt bulb may be added later if desired.

KODASLIDE MERIT PROJECTOR (shown, right) . . . for brilliant screen performance at a thrifty price. Has a *Lumenized* Kodak Projection Ektanon Lens *f*/3.5. 150-watt lamp provides ample brilliance for average living-room use. Top feeding of slides eliminates side-to-side jarring and unintentional repeats, and holds focus slide after slide. 0 to 10° elevating mechanism. Lamphouse design provides effective convection cooling. \$26.10.



**Kodak**  
TRADE-MARK



# Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



## INTERNATIONAL CLUB PRINT COMPETITION

DR. GRANT M. HAIN, Associate Editor

Here's the big news! The Lens and Shutter Camera Club, of San Bernardino, California, in conjunction with the Wind & Sun Council of Camera Clubs, will handle the judging of the fifth and final Competition of the season at the PSA National Convention in Los Angeles. The actual judging will occupy most of the day of August 4 and will be a featured part of the all-star program the Pictorial Division is planning for you.

Original plans for holding the judging as part of the Los Angeles Convention program were proposed at last year's Convention in New York but the large amount of program time required almost proved an unsurmountable obstacle. However, through the continued support of Ray Miess, APSA, PD Chairman, and Harvey W. Brown, APSA, Pictorial Chairman of the Convention, successful scheduling of this judging for the Convention has been achieved.

The closing date of the fifth judging has been extended to July 20. Club entries should reach Mr. W. L. Coleman, 1196 "E" Street, San Bernardino, California, before that date, and print chairmen are urged to send their entries to Mr. Coleman as soon as possible.

Plans are also being made to handle the "Print-of-the-Year" selection as a separate judging with another distinguished panel of judges. It is hoped that this judging can be held on one of the following Convention days providing a suitable spot in the program can be found.

All the members of the Lens and Shutter Club and the Wind & Sun Council are enthusiastically planning the best means to present the Competition to the general public at the Convention. Each participating club should send their finest prints for the judges' consideration and then all club members should plan to attend the Convention to observe the Competition in action.



V. E. SHIMANSKI, Associate Editor

Being humans we are inclined to take things pretty much for granted. We join the PSA and soon discover the marvelous menu that has been prepared for us. Some of us take advantage of this menu, but many do not.

Of those who have availed themselves of the many services offered by the PSA, we wonder how many have ever stopped to consider what goes on behind the scenes. For

example, has anyone who has enjoyed a print exhibit from Australia, China, India, or some other far away land, ever wondered how these exquisite exhibits are obtained?

It really is quite simple. We write a number of letters to complete all arrangements, and then we send out a carefully selected American Exhibit in exchange. But how do we get the prints for these American Exhibits? The answer could be a long and sad story—so we will merely say that we pester everyone and anyone we think of who has made a pictorial print. Some respond generously, and some we never hear from. So we must keep begging constantly.

We are happy to report that William J. Hunn, 77 Crystal Avenue, Staten Island 2, N. Y. will now be in charge of print collecting for the territory east of the Mississippi. Your director will handle the territory west of the Mississippi, at least until a willing volunteer is located on the Pacific Coast. Believe me, we need prints and will gratefully acknowledge every print you send to us.

To date we have received prints from many generous folks. To them, we of the International Exhibits, and everyone who has enjoyed an International Exhibit, extend our most sincere thanks. We wish to acknowledge prints from the following:

Clarence Airi, F. Ross Atwater, FPSA, Grace Ballentine, APSA, A. Audrey Bodine, FPSA, Earle Brown, FPSA, Wilson Browne, Charles Bucker, R. W. Beede, MD, David Chin, Branka Cuculic, Glen E. Dahlberg, William C. Day, Anne Pilger Dewey, Hon. PSA, Boris Dobro, FPSA, Frances Faught, MD, Caryl R. Firth APSA, John I. Fish, APSA, Howard A. Foote, APSA, Robert V. George, Ethel E. Hagen, Howard Hartman, Betty Henderson Hulett, APSA, Lionel Heyman, APSA, John Hogan, Hon. PSA, Clarence Homan, Allan F. Horvath, Alice Ingersheimer, Y. Ishimoto, Robert M. Keith, K. F. Kunkel, APSA, R. L. Mahon, APSA, Roland R. Roup, C. C. Ruchhoff, APSA, Walter Scheffer, E. B. Siegler, William F. Small, APSA.

(Continued next month)



MISS EVELYN ROBBINS, Associate Editor

Chirps From The Robbins

A long time ago, I made the suggestion that if you lived within driving distance of the person to whom you send a Portfolio, it might be worth while to consider the idea of delivering the Portfolio in person.

Sometimes this suggestion would not be feasible, but once in awhile it happens that the next member on the list is only sixty or eighty miles away—well within the dis-

tance that might be covered by a week-end drive.

Just a short time ago I received a letter from one of our readers who read this suggestion and who gave it a whirl. The member was Miles Bleech who lives in Jackson, Michigan. Next on the list was Mrs. McMillen of Lansing, Michigan, and Mike drove to Lansing, Michigan and delivered the Portfolio to Mrs. McMillen.

Mr. Bleech tells me that he had a most enjoyable time, meeting one of his fellow-members and her family, and in going over the prints in person with her.

I am very happy that this idea did bear fruit, and that makes me believe that the suggestion is worth repeating.

Also, this brings to mind another suggestion: Before you start on your summer vacation, why don't you check to determine whether you will go through or near any towns where there are fellow-members of your Portfolios? If you are making a long trip, there is a great likelihood that you will pass close to the home of one or more persons you now know only by name, and knowing Portfolioists as well as I do, I can almost promise you, if you do stop by to say hello, a most cordial and hospitable welcome.

(Ed. Note: The new geographical index of the Directory helps you plan a trip from member to member.)

## Comments By A Commentator

I know a banker who tells me that a good many business men pride themselves on having developed a completely illegible signature. They seem to think that an illegible signature is a mark of distinction.

Personally, I know several people who are inclined to boast of their almost-illegible long hand. They are like the people who boast of other weaknesses, such as impatience, intolerance, infidelity, temperament, and so on.

When you come right down to it, it seems to me that no human being has a right to foister upon his friends a piece of writing which is not legible. The only excuse for illegible writing is a definite nervous disorder such as palsy, or the tremors which are the almost unfailing mark of senility. No matter how badly you write, or I write, when we are in a hurry—and my handwriting when I'm in a hurry is so illegible that I can't read it myself when it gets "cold"—you and I both know that if we will just take the time to use care, we can write a perfectly legible hand.

There are several persons in the Portfolio in which I am Commentator who apparently don't give a darn about the other people in the Portfolio, nor about their Commentator. They scribble in pen or pencil, then expect me, somehow or other, to wade through their scribbling, taking ten minutes, perhaps, to decipher a comment that, if written legibly, I could have scanned in a matter of seconds.

I am slowly but surely coming to the



conclusion that if these people do not think enough of their fellow-members, and of their Commentator, to write legibly, then they deserve to be ignored.

The vast majority of people who can afford to follow our hobby either have a typewriter, or have access to one. I know that it's a little more work to roll a comment sheet into a typewriter than it is to just scribble a comment, and I know that it's more work to unbind the Notebook, and type one's comments, and then re-bind the Notebook, instead of just scribbling in the thing—BUT you are not doing all this on a piece-work basis, and I submit that your scribbling is, in a way, a sort of insult to your fellow-members, and to your Commentator.

When you include in your Portfolio a bunch of hastily-scribbled comments, you are saying in effect, "This is what I think of you, gang, and this is what I think of you, Mr. Commentator: You are not worth the time it would take to write legibly, or to typewrite my comments".

To my scribbling friends, I would like to say this: If your attitude is, in effect, "the heck with you", then we are perfectly justified, it seems to me in an attitude which, in effect, is "The heck with you, too, big boy!"

**EDITOR'S NOTE:** This is a rough and tough Comment from a Commentator I know personally and whom I know as one of the gentlest souls alive. He has asked the privilege of anonymity for reasons which are obvious, and I can't help feeling that he is justified in his remarks, for in practically every Portfolio there is at least one member, and usually several, whose notes just can't be read except by a graphologist.

Next time one of your Portfolios comes into your hands, check it carefully and see how many scribblers there are in it—and make very sure that YOU are not one of them!

### Do You Have A Medal Coming?

There are quite a few members of the various Pictorial Portfolios who have a medal coming to them, but who have not applied for that medal.

Briefly, if the first print you have ever had accepted for hanging in an international salon was a print that traveled, or is traveling, in any Pictorial Portfolio, you are entitled to the Portfolio Medal.

Whether you are entitled to that medal right now, or whether you become entitled to it in the future, remember that your first step is to notify Eldridge Christhill, Director of the PSA American Portfolios, and ask for an application for the award.

Only one hundred of these medals will be distributed, and not many are left. After the one hundred are awarded, there will be no more. As soon as these one hundred medals have been distributed, the one hundred prints that were so honored will be judged by a blue-ribbon jury, and the maker of the print that is selected as the best of the group will receive the Booth Tarkington Memorial Gold Medal Award. The one hundred prints will then be broken up into four groups of twenty-five prints each, which will tour the entire United States.

Remember, as soon as you hang your

first print in an international salon, you are entitled to this medal IF that print previously traveled, or is traveling, in a Pictorial Portfolio. When and if this happens to you, or if it has already happened to you, write to Eldridge Christhill, Director of the PSA American Portfolios for the form to be filled in when making application for this beautiful and significant medal.



C. "Jenny" DENNIS, Associate Editor

It is with pleasure that I announce the appointment of Mr. Walter J. Bone, Jr., of Jackson, Miss., as the permanent Associate Editor of the Salon Workshop.



Walter is the secretary of the Salon Workshop Group #3 and a member of Group #23. He is past president of the Jackson Photographic Society and editor of part of that club's bulletin. He is in the insurance business.

The Salon Workshop has grown into a great activity. Over 500 individual members are now enjoying printing from the negatives of our Masters who are well known salon exhibitors. At present we have over 45 Masters furnishing high quality negatives for this interesting and instructive activity.

Groups of 15 members each are formed and a salon negative made by one of the Masters is sent around for each to make an 11 x 14 (or smaller) print. These prints are not to be mounted. They are to be mailed within a reasonable time allowing for spotting, toning, etc., to the Group Secretary. Five days are allowed for each member to actually make his print.

The prints are then sent to the Master for comment and selection of the winner to whom we award an actual salon print. The prints are sent around to all of the members to read the comments and compare their print with the others and with the Master's 11 x 14 print which also travels in the second circuit.

Anyone wishing to join The Salon Workshop may write the Director for an application.

## PICTORIAL DIVISION

Ray Missa, APSA, Chairman  
1800 North Farwell Ave., Milwaukee 2, Wis.  
Loren Root, APSA, Vice-Chairman  
7007 Sheridan Road, Chicago 28, Ill.  
Miss Stella Jenks, APSA, Secretary  
423 First National Bank Bldg., Peoria, Ill.  
Robert J. Lauer, Treasurer  
807 South 14th St., Milwaukee 4, Wisconsin

### THE DIGEST

Stella Jenks, APSA, Editor  
Rm. 423, First National Bank Bldg., Peoria, Ill.

### AMERICAN PORTFOLIOS

Eldridge R. Christhill, Hon. PSA, Director  
Suite 406, 800 Davis St., Evanston, Ill.

### INTERNATIONAL PORTFOLIOS

Col. Charles J. Perry, Director  
7431 Ryan Road, El Paso, Texas

### PORTRAIT PORTFOLIOS

Frederic Calvert, Director  
28 East Fourth Street, Chester, Penna.

### AMERICAN EXHIBITS

Robert Keith  
6230 Ingleside Ave., Chicago 37, Ill.

### INTERNATIONAL EXHIBITS

V. E. Shimanski, Director  
404 N. 24th St., La Crosse, Wis.

### CAMERA CLUB PRINT CIRCUITS

George J. Munn, Director  
37 Homestead Pl., Bergenfield, N. J.

### CAMERA CLUB JUDGING SERVICE

Fred Bauer, Jr., Director  
383 Monroe Ave., Memphis 3, Tennessee

### INTERNATIONAL CLUB PRINT COMPETITION

Dr. Grant M. Haist, Director  
166 Valley Crest Rd., Rochester 16, N. Y.

### PEN PALS

Miss Frances A. Hajlack, Director  
7107 South Bennett, Chicago 49, Ill.

### PERSONALIZED PRINT ANALYSIS

J. Elwood Armstrong, FPSA, Director  
17402 Monica, Detroit 21, Michigan

### PORTFOLIAN CLUBS

Sten T. Anderson, APSA, Director  
3247 Q Street, Lincoln 3, Nebraska

### PORTFOLIO OF PORTFOLIOS

James T. Johnson, Director  
1712 Calle Cerro, Santa Barbara, Calif.

### SALON PRINT SETS

Raymond S. Cannon, Director  
908 East Rio Grande Street, El Paso, Texas

### SALON WORKSHOP

C. "Jerry" Derbes, Director  
128 W. Northside Dr., Jackson, Miss.

### AWARD OF MERIT

Glenn E. Dahlby, Director  
419 South Taylor Ave., Oak Park, Ill.

### SALON PRACTICES

Ralph L. Mahon, APSA, Director  
260 Forest Avenue, Elmhurst, Illinois

### WHO'S WHO IN PICTORIAL PHOTOGRAPHY

C. A. Yarrington, Director  
50 Church Street, New York 7, New York

### HONORS PROPOSAL COMMITTEE

John H. Vendell, FPSA, Chairman  
80 Fearing St., Amherst, Mass.

### MEMBERSHIP

Walter E. Parker, APSA, Director  
6213 Woodlawn Ave., Chicago 37, Illinois

### ORGANIZATION

John R. Hognan, Hon. PSA, FPSA, Director  
1528 Walnut Street, Philadelphia 2, Penna.

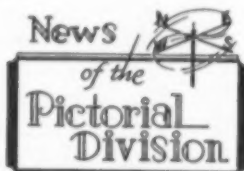
## HIGHLIGHTS FROM THE PORTRAIT PORTFOLIOS

FREDERIC CALVERT, Associate Editor

More and more beginners are joining the beginner's portfolios. We will start as many beginner's groups as there are beginners to join. And we can always start another new advanced portfolio when we have the fifteen members necessary.

In checking over the records of the Print of the Month Contest, I notice the names of many folks who have entered portraits in the contest and who are not yet enjoying the fruits of the Portrait Portfolios. Why not? You would be benefitting yourself to participate in these portfolios.

Quite a few inquiries from our friends north of the border have been received. If you folks are interested, I would be glad to make up an all Canadian Portrait Portfolio. For enrollment blanks for the Canadian, Beginners and Advanced Portrait Portfolios, write me at 28 E. 4th St., Chester, Penna.



GEORGE GREEN, Associate Editor

The road of pictorialism beckons and we follow it with open camera and almost open eyes. No, I'm not going to browbeat you about actually seeing what you look at because if you don't know how to do it by now you're a lost cause.

Too many of us follow patterns which are not conducive to growth photographically. This imitation is alright for Sunday Snappers but we're supposed to be of a higher plane. And, just because someone achieved recognition with a specific perspective is no reason why standards must be lowered by imitating.

How many times have you heard the expression that the print lacks rhythm? And, you've wondered what rhythm has to do with photography. Rhythm is music, to be sure. Yet, music is not entirely a matter of notes of the scale. A successful print has repetition which like musical rhythm captures the imagination. It has a poetry of motion or design which sets it off from its mediocre competitors.

Like music there are many "beats" to photography. Short staccato beats like the pattern of small objects set in row upon row. Long, gliding lines like the old-fashioned waltz set to the music of a sweeping seashore or snow-scene.

Are you able to recognize whether your prints have rhythm?

If you would like help it is yours for the asking. Make a contact print and an enlargement of whatever portion of the negative attracts you. Upon the back of the print enter your name and address. Mail the contact print and enlargement with a letter giving all data including why you made the print to our Print Analysis Service Director, J. Elwood Armstrong. He

will give constructive criticism and point out how to make a better print. Don't forget to enclose return first class postage. The service is free to P.D. members.



A. LYNNE PASCHALL, Associate Editor

### Portfolian Clubs

The Berkeley Portfolian Club, affiliated with the Berkeley Camera Club, has been quite active. The president, Mr. Challis Gore, reported in November that the recent print exhibit in the foyer of the Community Theatre of Berkeley, California, had just closed, after a stand of five weeks. He says it was a success, both artistically and in the matter of attendance.

The Lincoln Portfolian Club has elected the following officers for 1953: Chester R. Frey, President; Richard C. Knott, Vice-President; C. C. Poulson, Secretary-Treasurer; and Vernon Pettet, Program Director.

The Louisville Traveling Show from Louisville, Kentucky has just been judged by the Lincoln Portfolian Club and it is now enroute to Bartlesville, Oklahoma.

Sten Anderson, Director of Portfolian Clubs reports that the activity is growing steadily, and he now has ten more clubs in prospect.

### Camera Club Print Circuits

George J. Munz, the busy director who keeps the Prints Circuits moving, says that forty-eight clubs are now taking advantage of this activity and they all seem happy about it.

In February, a circuit, the first one to go out entirely under his supervision, was completed and the prints and comment sheets have been returned to their rightful owners. This circuit made its rounds right on time, for which congratulations are due to the eight clubs that took part. They are: The Camera Club of Atlantic City, Central Florida Camera Club, Jackson Photographic Society, Santa Fe Camera Club, Hollywood Camera Club, Snake River Camera Club, San Luis Valley Camera Club, and the Camera Art Club.

Last month we reported that when Circuit 53-A went down to the Canal Zone, the comment book was lost.

We are happy to report that through the fine cooperation of Al Schwartz, Commentator for this circuit, all the clubs had the benefits of his experience. Al did the comments over again, and in record time, too.

This is just another example of the fine spirit of cooperation which prevails in all our activities.

### Portfolio of Portfolios

About a year has now passed since Mr. Johnson took over the job of scheduling these sets to P.S.A. Camera Clubs, and it has been the busiest year in the history of the Activity.

What is the Portfolio of Portfolios for? To let as many camera clubs, and other photographic groups as possible have an

opportunity to see what kind of material goes into the various portfolios that travel over the world.

The late Frances Robson, APSA, of Vina, California, was an active member of several International Portfolios. During her lifetime, she had a hobby of taking prints from her portfolios, arranging them into an oblong format, six or more in a group, and then re-photographing them on 4" x 5" film. From these copy negatives she made 14" x 17" enlargements which were mounted on 16" x 20" cards.

After her death, the sets were turned over to the Pictorial Division and were thus made available to the whole country. There are four duplicate sets and Mr. Johnson reports that they were booked fifty-five times in the first eleven months of his control. And that's a wonderful record, Jim. Here's a pat on the back!

No fee is charged for the use of these prints, the only expense is the cost of transportation.



STANLEY D. SORE, Associate Editor

### A New Method Of Inter-Country Communication

About a month ago now, Col. Charles J. Perry, the Director of the International parade, received a large tape recording from our friends in New Zealand. It was a composite of general comments on P.S.A. and their portfolios. Even though it was addressed to Col. Perry, it was general in interest and we have taken the liberty of lifting out certain sections which will show what is going on "down under".

Lennard Casbolt, APSA, the General Secretary of Circle 1 says in part, "we have gotten things moving down here very rapidly and I report that it is on schedule, too. Due to a large scale strike here we haven't received the No. 1 (portfolio) in a long long time, and I'm looking forward to it immensely."

In the South Island of New Zealand, actually the "mainland", they have rechristened the portfolio *The Express Portfolio* and we hope it will keep up that speed.

A discussion was held on the tape as to whether a portfolio should travel fast and keep on schedule or go slower at the worker's own rate of speed. It was decided that a slower setup would "break down the whole scheme of things, since a fortnight or ten days seems ample time for any member to make his comments. Members seem to lose interest if the time lag is too great."

The New Zealand members especially ask their friends in the States to remember that they are a very long, long way from us and to have a bit of patience on the schedule.

The Salon in New Zealand is the photographic feature of the year. This is the 8th New Zealand Salon, but it has not been the eighth annual. The first recorded salon happened way back in 1924, next came 1936

(Continued on page 46)

# How **FAR** does it see?



A LEICA PHOTO

The Leica 200 mm. Telyt f/4.5, like the Peregrine Falcon, takes in distances at a glance. But the lens sees as no eye of bird, beast—or man—has ever seen. And it belongs on your Leica.

There are 9 other Leica lenses, also, ready to help you capture the flower in the field, the hawk on wing, the dramatic, poignant or cryptic moment you do not want to let escape. Any of the 10 lenses will make you a more versatile photographer.

Leica lenses fit all Leica cameras, and automatically couple with their range finders. Internal reflection, lens flare and image haze are reduced by factory-applied coating. Leica lenses are fully color corrected, and are designed to give maximum sharpness over the entire image area. Your Leica dealer will gladly assist you in your choice.

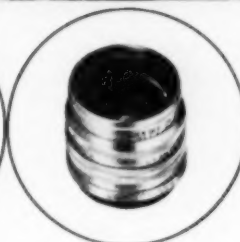
**E. LEITZ, INC.**

468 FOURTH AVE., NEW YORK 16, N.Y.

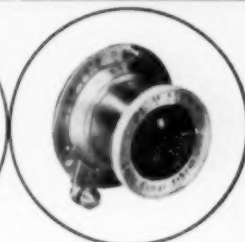
**Leica**  
Cameras and Accessories



Telyt 200 mm. f/4.5  
Telephoto lens. Highly color corrected, distortion-free.



Summarit 50 mm. f/1.5  
All-around lens for all light conditions.



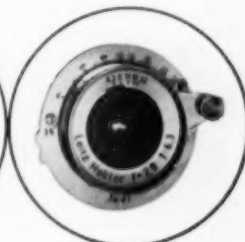
Elmar 50 mm. f/3.5  
Leica's first lens, still a versatile favorite.



Summaron 35 mm. f/3.5  
Ideal for sports, candid shots. Wide angle—no vignetting.



Elmar 90 mm. f/4  
Perfect lens for long distances or portraiture.



Hektor 28 mm. f/6.3  
Widest angle Leica lens. Greatest depth of field.



# PSA COLOR DIVISION

MRS. BLANCHE KOLARIK, APSA  
P. O. Box 52, Apache Junction, Ariz.

## The CD Center

How would you like to have a personal shot at the judges? Come to the Los Angeles Convention loaded for bear and ready to shoot! You are going to have your golden opportunity at last. You will find in our CD Center a line-up of top-flight judges and color experts. Sashay on in, pick your man, and go to it. Yes, sir, when you come out here to the Golden West, Mr. and Mrs. Color Photog., you are going to have it your way.

Here is how we are going to work this new idea of putting you in personal contact with experts who will be able to help you get more from photography. There will be a large convention room devoted entirely to color. It will be open during the entire convention with the exception of several periods during which programs will be going on that are of interest to the entire Society.

You will find four or five large table-viewers in the CD Center and we will have at least three experts on hand all the time. Simply take two or three of your pet slides to one of these table-viewers and go over it with whichever member of our panel you prefer. You will get interested, enthusiastic, constructive comments that you alone will hear, and that you can question and interpret on the spot. Believe me, it is your own thinking based on the comments of others that accomplishes the most.

If you are living in an area where camera clubs are few and far between this chance to receive personal comments from well-known exhibition photographers and judges will be a chance of a life-time and something you can't afford to miss. And if you come from a metropolitan area with lots of clubs you still will have an unusual opportunity to contact experts from all over the country and increase your knowledge of what makes a slide tick east or west, north or south. If you are already a successful exhibitor you know how much thinking and evaluating it took before you were able to make consistently successful pictures. You will recognize at once the value of a personal discussion of your work. A discussion in which you will take an active part and be able to sharpen up your own wits and stimulate your imagination.

Another function of our CD Center is purely social. We, the CDers of Los Angeles, would like to meet you CDers of Chicago, New York, St. Louis, Toronto, Seattle, Miami, Detroit, Podunkport, East Overshoe, and Burlap Junction. From early reports we can safely say that CDers from all the corners of the United States and Canada will be on hand. We will all be itching to yappity-yap about pictures, lighting, lenses, photogenic locations the world over, etc. etc. CD Center will be your headquarters for the whole Convention. Write all your friends and tell them to meet you there. Bring along a pocketful of slides and go over them

with new friends and old. There will be extra viewers ready and waiting.

Although it is still very early to have a long list of well-known photographers and judges we are quite sure to have the judges of the PSA Exhibition and the speakers at the Convention in the CD Center for as much time as they can spare. This is a very potent group to start off with. For example: Karl Baumgaertel, APSA, San Francisco; Fred Bond, APSA, Los Angeles; Irma L. Carter, Manhattan Beach; Howard Colton, FPSA, Fairport, N. Y.; Byron Crader, Los Angeles; Bob Goldman, New York; Lynn Fayman, APSA, La Jolla, Blanche Kolarik, APSA, Apache Junction; C. B. McKee, APSA, Sacramento; Emil Muench, Santa Barbara; Josef Muench, FPSA, Santa Barbara; Al Stewart, Santa Barbara; Adrian Terlouw, FPSA, Rochester.

## A New Judge's Report to New Exhibitors

Not long ago I had the honor and pleasure of serving as a judge at an international exhibition. I can't remember anything in my life that gave me a bigger thrill, with the possible exception of the day when I was told I was coming back to the States from the South Pacific where I had been in the infantry. I took my job as a judge very seriously, and approached it with grave misgivings. I felt and still feel that it is a heavy responsibility. A judge must put aside any prejudices toward special types of pictures and judge each and every slide on its own merits. He knows full well that every slide he views was sent by its maker with hopes that it would be accepted.

In this article I will try to give new hopeful exhibitors a brief glimpse of the mechanics of a judging, some interesting statistics, a rough idea of what several of the top slides were like, and some hints that might help you crack an exhibition on your next try.

We three judges were seated in comfortable chairs and presented with voting boxes which have two keys very much like telegraphers keys, one key to light a red bulb, and the other to light a green bulb. The bulbs were in a long narrow box over to one side of us and somewhat behind us. The slides were projected on a large screen at a comfortable viewing distance. We took all the time we wanted studying each slide. I don't intend to indicate that we spent ten minutes on each picture, because that would have been both impossible and unnecessary. It is surprisingly easy to make up your mind about a picture in half a minute or less. If a picture is well done you react to it at once. If the exposure is poor, the composition faulty, and if it lacks impact you react equally fast—in the negative.

Each judge had one vote per slide. Either he wanted the slide in the show or he did not. We had 1800 slides to judge. Of this total only 49 slides received three green lights, meaning, of course, that all three

judges felt the slide was outstanding. Approximately 150 received two green lights, and 340 got one green light. The other 1300 got three reds. Here again I don't want to create the wrong impression. I do not mean to indicate that among the 1300 pictures that got no "in" votes there were not lots of good pictures. There were lots of pictures that I would be proud to have taken, but they were outclassed by stronger pictures. Pictures with more impact!

To continue the above statistics add all the "in" votes and you will find that there were only 787 out of 5400 votes cast. This means that six of every seven votes were "out"! One conclusion that you might draw is that we were sadistic. On the other hand remember that our job was to select an exhibition representative of the best current work in color photography IN OUR OPINION. (It is perfectly true that no other three judges would have picked exactly the same slides. After all pictorial photography is an art and as such the relative values of pictures can not be measured by any purely scientific formulae.) Therefore the slides that drew our "in" votes were very powerful and very well handled from a technical standpoint.

It took us approximately eight hours to select the top three slides, ten honorable mentions and the final show of 245 slides. Statistically this would indicate that we spent sixteen seconds on each picture. Actually we viewed every slide twice and we hashed over the top 49 slides quite a few times before finally selecting the winners.

Our selection for First Award was a striking semi-abstract. It was a picture of a broken mirror and in the various irregular sections were a store-window dummy and various pieces of clothing. The lighting was excellent, the composition was simple and placed the emphasis perfectly. It showed considerable thought on the maker's part and immediately challenged the imagination of the viewer. It was in my opinion an outstanding example of creative photography.

The Second Award was a very strong mood shot. It was a monochromatic study of two ancient bottles or jugs covered with dust and festooned with cobwebs. The overall grey of the picture beautifully set the mood of great age, decay and death.

The Third Award was an expertly handled landscape in one of the canyons at Zion National Park. The composition was impeccable and the extraordinary coloring in the canyon walls indicated that the photographer had a fine sense of lighting, and made a good choice of camera position. There was a figure perfectly placed that lent depth and scale to the scene.

Now let's get at the hints that might be of assistance. I think I can sum up all the hints in one word—IMPACT. I have used the word several times already and I would like to clarify it so that it can enter into your active picture-making thoughts. Webster's Dictionary describes "impact" as, "A striking together; a collision communicating force." Photographically this is a perfect definition. A good picture strikes the viewer and most assuredly communicates force. The viewer, be he a judge, or a sleepily little chap in the back row will react to a slide which has impact. There in a nutshell is

(Continued on page 41)



# PSA NATURE DIVISION

WILLARD H. FARR, APSA  
6024 Dakin St., Chicago 34, Ill.

## April Slide Contest

The April 1953 Color Slide Contest was held at the Kodak Camera Club in Rochester, N. Y. on April 20th, under the chairmanship of Edward H. Bourne.

The three judges, all Eastman Kodak employees, were: Dr. Milton Goff, Research, E. K. Co., Dr. Robert L. Roundbush, Medical Dept. Research, E. K. Co., and Mr. W. Arthur Young, Hawkeye Works, E. K. Co.

The judging was done by a voting machine on the 9-point system, with a maximum of 27 points possible. The top slides received 23 to 25 points, the honorable mentions down to 21 points. A number of very nice pictorial slides were entered, which was unfortunate, since none of them had any bearing on nature, and accordingly received low scores. An explanation of this was made on the comment sheets, of course.

The medal awards went to Eugenia Buxton for "Scincus officinalis", Edward Rotherham (Australia) for "Emergence of Gum Emperor Moth", and Al Suter for "Barn Swallow and Nest". Honorable Mentions went to David & Eleanor Craig for "Copy Cat", Jack Craig for "Everglades Native", John E. Englert, Jr. for "Chipping Sparrow", Commander J. L. Kenner, U. S. Navy, for "Pele's Show", Lowell Miller for "Female Gannet with Egg", Dr. R. M. Moose for "Hurry, Toadie", Edward Rotherham for "Final Moults of Grasshopper" and Harold L. Schroeder for "Bird of Paradise" (flower).

There were 71 entries, three of them foreign totaling 281 slides. Of these, 69 were 2 x 2 slides, and the other two were 2 1/4 x 2 1/4 mounted in 2 3/4 x 2 3/4 glass. All of the 2 x 2 entries except one were 35mm size or masked down from 35mm. Only one entry was Bantam size.

Some of the slides did not have an identification of the subject, which is very desirable in the case of nature subjects.

## Sequences

A previous article discussed the relative merits and demerits of movies and color slides as applied to Nature Photography, leading up to the suggestion that the newly introduced slide sequence is a compromise which overcomes some of the shortcomings of both. The possibility of telling a story with greater detail and vividness should make the sequence more and more popular as its recognition becomes more widespread.

A few suggestions for subject matter might be in order for the benefit of some Nature Photographers who would like to enter this fascinating field but are at a loss for ideas as to where to start. You must realize that many of these suggested sequences may require weeks or months,

or even a whole season to complete, but these difficulties only add to their scientific value.

## Trees

Trees are interesting subjects and easy to photograph. If you love to study trees you can find here a wealth of fascinating material. As a simple starter, consider an individual tree, in its winter nakedness, spring unfolding and summer fruitfulness. If you are so fortunate as to be equipped for close-up work, follow a winter bud through its stages of bursting open and the gradual development of its leaves and even seeds or fruit.

The catkin-bearing trees, such as the Alder, Aspen, Cottonwood, Willow, etc. are excellent subjects for such a series, since catkins are especially pictorial. The Oaks bear a prolific crop of staminate catkins and the development of the pistillate flowers into acorns should keep you busy for an entire season. The colorful pollinating strobiles of the Pines and the tiny embryo cones, followed through the summer will tell an appealing story.

## Wild Flowers

Wild flowers should provide another very fertile field for sequences. So many of the early varieties have distinctive shoots that push up, pop open and burst into flower in a matter of days. This is true of the Bloodroot, Trillium, Spring Beauty, Jack-in-the-Pulpit, Hepatica and Wild Ginger, to mention a few specific examples. The flowers of summer and autumn are of course somewhat slower growing, and will take more time to record. "Fiddle Necks" of any of our ferns are especially graceful, and develop rapidly in early spring.

## Aquatic Life

If you are fortunate enough to have access to a little pond or a sluggish stream, you will find here a wealth of material in the form of aquatic life. A jelly-like mass of frog's eggs will come to life in wiggling tadpoles, which gradually develop legs at the expense of their tails, and finish the series by hopping out on land. Dragon Fly nymphs will crawl out of the water and anchor themselves to a cat-tail stalk or a twig. Soon the shell splits open, the graceful insect emerges, dries and expands its wings, and then takes flight. Fortunate indeed is the photographer who captures this sequence.

## Birds

Occasionally a bird will build its nest in a low bush or near a window where it is convenient to photograph. If so, this is a lucky break, as it makes possible a series showing first the eggs and then the fledglings as they develop to the point



Emergence of Gum Emperor Moth  
Edward Rotherham



Barn Swallow and Nest  
Al Suter



Scincus Officinalis  
Eugenia Buxton

where they are able to take off under their own power.

## Insects

The field of insect photography is one possessing unlimited possibilities. In fact, this one subject alone would furnish enough material for a complete article, so only a few suggestions can be included here.

If you have access to a patch of Milkweed, watch for eggs of the Monarch Butterfly on the under side of the leaves in early summer. Then bring in some of the newly hatched caterpillars, feed them fresh Milkweed leaves, watch them pupate and finally emerge, to round out a perfect life history. The same kind of a story can

(Continued on page 41)

# PSA STEREO DIVISION

L. B. DUNNIGAN, FSG  
519 S. Vermont, Royal Oak, Mich.

## Introducing—New Divisional Editor

With this issue of the Journal, SD introduces a new Divisional Editor. Note the name of L. B. Dunnigan, FSG, at the top of this page. However, his is not at all a new name on this page as he has been a frequent contributor. Red is a newspaper man, presently Feature Editor of the DETROIT TIMES, formerly Picture Editor.

A fellow of the Stereo Guild, he has long been a stereo worker and exhibitor, nationally and in the clubs in the Detroit area. Ever since the Stereo Division started, Mr. Dunnigan has been in charge of the circuits and has kept them so interesting and informative that the number of members participating in the circuits has quadrupled; and very few have dropped out. Let's all give Red our suggestions and contributions.

—FRANK E. RICE, Chairman

## Your Help Is Needed

The foregoing is enough about me. Now let's talk about you. An editor can edit only when he has material to work on, and he has that only when the reporting staff brings it in. In the case of the Journal the entire membership makes up the reporting staff, with the stereo members covering the stereo beat. That's why the Journal is far and away the world's top photography magazine; it's written entirely by photographers about the things in which they are most interested. No padding here for space rates to fill out the month's income.

What have you to report from your area; what do you know about your hobby that would be of help to others in the same field; what is being done or not being done that you approve or disapprove and wish to discuss with the membership? Put it on paper and send it in. The more interest shown in stereo and Stereo Division activities the more space Journal Editor Don Bennett will consider we deserve in apportioning the Journal's columns, and the greater will be your returns. You've got the ball; start running.—LBD

## The Chance of a Lifetime

Stereographers can take advantage of unique vacation opportunities this August. With stereo movies the hottest news item afloat, what could possibly provide a better vacation than a western trip combined with the chance to see stereo movies in the making? That's the setup for this year's PSA convention at Los Angeles the week of Aug. 3. You'd almost think they had the Stereo Division in mind last year when the site was decided.

Stereo Program Chairman Roy Haines has packed into every day of the convention events of great interest to Division members. Here are just a few of the highlights:

Tuesday, stereo slide salon with commentary by Art Linkletter; Wednesday, stereo materials and equipment explained by representatives of leading laboratories and manufacturers; stereo motion picture in conjunction with Motion Picture and Technical Divisions; Thursday, trip by chartered busses to movie location set, where stars in costume will be before your camera; Friday, close-up stereo discussed by Thomas C. Thomas, stereo exhibition slide postmortem by leading judges, stereo projection of wild flowers of the west in conjunction with Nature Division, slide showing by famous Hollywood personalities; Saturday, the Division breakfast will be held, a panel of experts will discuss mounting for projection, salon slides will be reshown, Hollywood Photographer John Meridith will explain stereo lighting, Isadore A. Berger, FPSA, will project his recent round-the-world stereo trip, and during the Grand Banquet the David White Award will be presented to the person who has done most for stereo during the last year. There will be more stereo events scheduled by Roy between now and convention time, too. Sounds too good to pass up, doesn't it?

## 3-D or Not 3-D. That's the Question

Advent of three-dimensional movies and their wide-screen counterparts has brought an upsurge of Hollywood activity that has been likened to the scramble for fustest with the mostest when sound and color came in. But while there were efforts to sell one system over another (especially in sound) there was never the cleavage between two such opposite systems as are reaching for the boxoffice dollars today. There's stereo, the real 3-D, on the one hand and the several wide-screen methods of creating the illusion of reality on the other.

Some believe one general system will win over the other in the long run; others that the movie of tomorrow will be a combination of the two; still others that each general system will find room to coexist beside the other, with a different type of entertainment offered in each case. This writer strings along with the latter school. It would appear from here that lavish spectacles will be naturals for Cinemascope, 20th Century Fox's CinemaScope, American Optical's Todd-AO and such wide-screen processes, but that the more usual story-type movie will be best handled in stereo.

"This Is Cinemascope," excellent entertainment because enough money, time and care went into its first efforts to insure a worthwhile result, is enjoying great popularity which would appear to give it a boxoffice edge. It not only attracts, but it leaves its audiences pleased. It does, however, have many faults which stereo pictures done properly need not fear. Its illusion, of

course, is one of audience participation in the scene rather than that of looking through the screen at depth-separated subjects. But to create and continue this illusion it is necessary that the subject matter be in continuous and preferably rapid motion or, even more important, that the camera move into or through the scene. The latter method is especially effective when part of the conveyance in which the spectator supposedly is seated can be seen in the picture. At these times the audience has the feeling that the entire theater is moving.

But when the subject matter does not move and the camera remains at one point, not only is the illusion lost but there actually is a seeming flattening of the scene which will become more noticeable in future programs when the novelty has lost some of its edge. This flattening out is worst at the sides of the big screen. It is especially apparent in the choir scene, where the singers standing at right and left almost appear to be painted on the walls behind. Proper stereo, of course, will render a scene in visual realism on any part of its screen and regardless of whether subject or camera move.

Other faults in this system which will not bother stereo are the near impossibility of perfect synch between the three pictures thrown on the large screen, the difference in lighting and color between these three, the keystone distortion resulting from the different angles of the three camera lenses.

## STEREO DIVISION SERVICES DIRECTORY

**Division Chairman**  
Frank E. Rice, FPSA  
228 N. La Salle St., Chicago 1.

**Personalized Slide Analysis**  
Max Sorensen  
1119 E. Andrews, Fresno, Calif.

**Paul J. Wolfe, FPSA**  
124 E. Jefferson, Butler, Pa.

**Slide Circuits**  
L. B. Dunnigan, FSG  
519 S. Vermont, Royal Oak, Mich.

**James W. Stower**  
The Detroit Times, Detroit 31, Mich.

**Individual Competitions**  
Frederick T. Wiggins, Jr.  
438 Meacham, Park Ridge, Ill.

**Stereo Clubs**  
Earl Krause, FSG  
5706 S. Harper, Chicago 37, Ill.

**Large Size Stereograms**  
Wheeler W. Jennings  
124 Laredo Way, St. Petersburg, Fla.

**Master Mailing List**  
Jack Stolp  
282 Bellehurst Dr., Rochester 17, N. Y.

**Bulletin**  
Frank E. Rice, FPSA  
228 N. LaSalle St., Chicago 1, Ill.

**Representative TD Committee**  
J. A. Norling, FPSA  
245 W. 55th St., New York 19, N. Y.

**Stereo Reviews**  
W. C. Miller  
107-23 Monterey St., Queens Village 9, N. Y.

**Convention Stereo Program Chairman**  
Roy Haines  
147 N. Hamilton Dr., Beverly Hills, Calif.

**Stereo Recorded Lectures**  
Robert L. McIntyre, FPSA  
1822 Leland Avenue, Chicago 48

**Representative By-Laws Committee**  
Dr. H. C. Carlton  
Kodak Park, Rochester 4, N. Y.

Regardless of how well wide-screen photography wears over the years, stereo movies will have received one great contribution (not intended) from Cinerama. That is what Cinerama calls "stereophonics." It is directional sound and will become a regular part of all movies as rapidly as costs will permit it to be installed in all theaters. Actually it is the major contributor to Cinerama's illusion of reality and Hollywood producers were quick to recognize this fact and take advantage of it in their own systems. As this is being written Detroit's two largest movie houses are spending up to \$75,000 each getting ready for the pictures to run from now on. One house is putting in the works—a wide screen for that process, a metalized screen for stereo and all the speakers necessary for either. It's not missing a bet. The other house has plans only for stereo, opening with Warner's "House of Wax" and following with two stereo productions by other companies. But even so it has installed 23 speakers, three behind the screen and the other 20 throughout the three floors. The realism that the combination of directional sound and stereo's true third dimension will bring about should easily overcome the slight annoyance of need for glasses, to make stereo movies the No. 1 entertainment medium.—LBD

#### PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary.

- No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA.
- No. 2. Commentary on Recognized Salon Prints by Morris Gurrie.
- No. 3. Outdoor Photography by D. Ward Pease, FPSA.
- No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA.
- No. 5. New Prints for Old by Barbara Green, FPSA.
- No. 6. Comments on 100 Prints from the PSA Permanent Print Collection, by J. Elwood Armstrong, FPSA.

SPECIAL Photography of the Nude by P. H. Oelman, FPSA.

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA the service charge is \$5. The service charge will be deducted from your deposit when the lecture is returned. Clubs or groups not members of PSA will be quoted prices on request.

For all programs except the SPECIAL, new "customers" should write: Wm. G. McClanahan, 922 Ryan St., Lake Charles, La. Old customers still write their area distributors.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio.

## RECORDED LECTURES

Wm. G. McClanahan,  
922 Ryan St.,  
Lake Charles, La.

For the past twenty four hours we've been walking around with the New Look! The "New Look" in this case has nothing to do with fashions, but has been caused by our review of the newest Recorded Lecture (Lecture #7) by Sewell Peaslee (Spec) Wright, APSA, and his discussion of abstractions!

Our New Look is the new view we're taking of all the commonplace, every-day things around us which can be photographed with imagination. And after reviewing this new lecture, we're so enthused we're going to unlimber the old Box Brownie just as soon as we leave this typewriter, and try some of it!

This is the first of the Recorded Lectures to deviate from the purely pictorial field, and it is bound to be of interest to every photographer who ever has worked with abstractions, pattern shots or texture pictures, or who ever has had the slightest desire to do so.

And to be brutally frank, Spec makes abstractions so doggone fascinating that even if you've never had a desire to shoot them, you will have after you view this lecture.

We're particularly impressed with the fact that every effort has been made to emphasize the practical, how-to-do-it phases rather than to dwell too much on theory.

This recorded lecture, like all others in the program series (described in greater detail in our box elsewhere in this issue) is available to all PSA Member clubs. A \$5 service charge covers use of the tape and the many slides which make up the program.

It's the newest release, and is technically one of the best ever produced. We're enthusiastic over it . . . we know you'll be also!

Just request Lecture #7 Sewell Peaslee Wright!

#### Color (from p. 38)

impact! You must cause a definite reaction in the mind of the viewer.

I'll grant that there is a vast difference in human minds, and you must expect a wide variety in the amount of reaction. After all you could hardly expect a sensitive, perceptive, artistic mind to respond in the same manner as a mind concerned exclusively with eating, sleeping, working and sex. In between those two extremes we find by far the majority of human minds. If you can create a strong reaction in the perceptive mind and a modicum of reaction from the others that is all you can expect.

It would take many thousands of words to tell you how to make pictures with impact, but I will boil it down by telling you that there are five tools at your disposal. They are equally at your disposal whether

#### Color Division Star Rating Awards of Merit

★★★

32 different slides—total 160

Angel de Moya, La Habana, Cuba

★★

16 different slides—total 80

Samuel Benford, Mt. Vernon, N. Y.

Floyd A. Lewis, Hollis, N. Y.

Foster E. Moyer, West Lawn, Pa.

Len Thurston, Detroit, Mich.

you have a Brownie Box Camera or an Exakta with ten lenses. The tools are: lighting; lines; masses; color; and form. When you have mastered them separately and collectively you will be a top exhibitor.

LOYD ROBINSON, JR.

#### Coming Color Exhibitions

**SOUTHWEST**, June 26-July 5, deadline June 12. Four slides, \$1. Forms: R. J. Smith, 4260 Ethelda Pl., San Diego 16, Calif.

**HARTFORD**, Aug. 5-19, deadline July 14. Four slides, \$1. Forms: Raymond LeBlanc, 234 S. Quaker Lane, West Hartford, Conn.

**TULSA**, Oct. 5-6, deadline Sept. 19. Four slides, \$1. Forms: Ruth Canaday, 1779 S. Victor, Tulsa 4, Okla.

**LUXEMBOURG**, Oct. 13-20, deadline Sept. 26. Four slides, \$1. Forms: René Jenigen, 50 rue F. de Blochausen, Luxembourg Grand Duchy.

#### Nature (from p. 39)

be worked out by collecting cocoons of any of our common silkworm moths in winter and watching their emergence in the spring. The Cecropia, Cynthia, Polyphemus and Prometheus are excellent for this purpose. Sometimes the moth will oblige by laying a hatch of eggs, to add another stage to the life cycle.

If you should be so fortunate as to find the caterpillars of any of the above moths in the fall, you can keep them through the winter and start at another phase of the cycle, by recording the fascinating process of the spinning of the cocoon.

A nest of paper wasps can be used to show eggs, larvae, pupae (in sealer cells) and adults in a short series. A Praying Mantis egg case may provide the start of a series on the life history of an intensely interesting insect. A cluster of the stalked eggs of the Green Lacewing, the emergence of the tiny "aphid lions" and the graceful adult would be a sequence which would be the envy of any insect lover. Not quite so dainty might be a grub-pupa-adult series of any of our wood beetles that habitate rotting logs.

Patience and perseverance are the prime requisites in this field of endeavor. There is no way to speed up a life cycle or to shorten the seasons. This work has its rewards however, both tangible and intangible. Maybe by this time next year you may possess a dozen or so usable Kodachromes, but in the process of making them, you will have learned facts about nature which are not only fascinating in themselves, but will give you an urge to try for better and more complete sequences next year.—W. H. FARR.



## TECHNICAL DIVISION

The last meeting of the Executive Committee of the Technical Division held in Cleveland May 22. Our host was Frank Carlson, Chairman of the Membership Committee of TD.

The May meeting of the New York section was held on May 6. This meeting was the annual business meeting at which Section Officers and Committee Chairmen made the annual reports. Election results were also announced. The new officers of the Section are:

H. P. Paschel, chairman, W. J. Cannon, 1st vice-chairman, John V. Adams, 2nd vice-chairman, Eugene Ostroff, sec'y-treas., David B. Eisendrath, Jr., Peter A. Leavens, Wenzel J. Schubert and Warren P. Walker, council.

Mr. J. T. Groet of the Graphic Arts Studio of Kodak discussed some interesting photographic techniques. His talk dealt primarily with recent developments and progress in color separation and masking techniques both for 4-color and 3-color mediums of reproduction. He also discussed the details of the Ektalith Printing Plate and Kodak Photo Resist.

The New York section has distributed a questionnaire to aid the new administration in planning of programs for next year. Such questionnaires are extremely valuable in selecting topics which will be of interest to the majority of the section members.

The speaker at the April meeting of the Boston section was Bill Fritz, Production Manager of National Carbon Company and Vice Chairman of the Technical Division. The title of Bill's talk was "Painting with Electronic Light." The lecture was a commentary on a series of color slides showing how dry battery operated, repeating flash units, both masters and slave are used in color photography.

The annual dinner meeting of the Rochester section was held on May 2. The speaker was Mr. John F. Storrs of Cornell University. Dr. Storrs talked on underwater photography. Some of you may recall that last year he had a paper in the PSA Journal.

Eleven important new papers on the science and technique of photography were published in the May issue "Photographic Science and Technique." Some of these papers were presented at the New York convention last summer. I think we can all agree that Paul Arnold has done an excellent job with the PS&T.

Members of the Technical Division have by now received several of the new Technical Division News Letters. I think you will all agree that Mr. Hakanson (Hak) has done an excellent job. Hak now has two men aiding him by abstracting technical papers on photography, Dr. T. H. James of Rochester, New York, and Mr. Don Storing of Binghampton, New York.

We were shocked to learn of the death of Kenneth Shafon, a member of the New York Section. Ken had been active in the New York Section and also in the Technical Division. He was regarded as an authority on photographic engineering, and especially in the field of high-speed photography.

## MCCC Honors Leaders At Tops Show



Awarded honors by the Metropolitan Camera Club Council of New York during its annual Tops In Photography show were (L to R) Bernard Gorson, Jack Goldsack, Jacob Deschin, FPSA, Paul Gibbs, Mabel Scacheri, Clyde Boyles, Carl Sanchez, APSA, Victor Scales, Hon. PSA and Edward Wilson, APSA. Col. Frank Liuni, also honored was unable to be present. Fred Hamel photo.

## PHOTO-JOURNALISM DIVISION NEWS

Just a year ago the P-J Division was actively engaged in rounding out a program for the National Convention which was held in New York. Those who attended and others who only read about it found out that P-J really does things at the conventions, big and important things.

It will be no different this year because the program committee has already been on the ball for a long time in arranging top notch features for this year's convention to be held at the Biltmore Hotel in Los Angeles on Aug. 3rd to 8th. All subjects will be timely and modern and the best talent in the country will do the honors.

We learned an important fact last year which many of you reminded us about later. This was the case of many of the Divisions competing with each other in the presentation of very high grade programs. It just was not possible to attend all the programs because many were running at the same time and it became a case of choosing one and missing out on another.

The plans this year are to alleviate this condition as much as possible by conducting as many joint programs as can be arranged. We all are interested in some measure or other in the activities of every PSA Division so we hope that the programs this year will give a better general cross-section of all PSA.

At the time of writing this it is too soon to make any definite statements about the P-J programs but there are in the making such interesting subjects as "Photographing the Movie Stars for Magazines", "Light and How to Handle It", "TV is Photo-Journalism in Motion", "Spot News Coverage by News Photographers", "How to make Prize

Winning Pictures", and several others. Some may be P-J exclusive and others may be combined with other Division programs but in any case, it will be of the highest quality as only the PSA does it.

We are looking forward to seeing you in Los Angeles.

## CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS  
392 Hope St., Glenbrook, Conn.

Managing a camera club so that the majority of its members is kept interested and reasonably happy is fraught with headache-inducing problems. Not the smallest of these is the problem of how to work out a judging system that will satisfy the greatest number of contestants.

If only some sure-fire method could be evolved that would work for all clubs. But it just ain't in the cards, because what satisfies the Podunk (Me.) CC might be anathema to the members of the West Overshoe (Cal.) CC!

Right now, there seems to be an unusual amount of interest in judging and judging methods. Our mail has brought in a number of good ideas from clubs the country over, and we've culled them to pass a few on to you this month.

That good judging is vital to the success of any club is recognized by everyone. Vincent Ayres of the Grosse Point (Mich.) CC sums it up thusly: "We feel that selecting Honor Prints and the method of judging is a very important part of camera club work. It is in that phase of activity that new members receive their christening, and we have found that if it is too rough, we lose a member, or at least the benefit of future prints. In former days, we have had members pull their prints from the wall and stamp out of the room, not to return."

With a few experiences like that as an



incentive, Grosse Point worked hard to evolve a system that they feel is fair, sensible and encouraging to the beginner. It works like this:

The club has a judging panel made up of 16 of its advanced workers. Once each year, at the beginning of the season, this panel has a meeting at which its members practise judging technique under the guidance of Dr. C. J. Marinus, FPSA.

Each contest is judged by three members of this standing panel. There are four classes of competition, Tyro, Advanced, Exhibition and Assignment. Each judge has 3 votes in each of 3 categories, subject interest, composition, and print quality, plus 1 bonus vote. Thus, a print may receive a maximum of 30 votes. A print in the Tyro class must receive 16 votes or more to be designated an "Honor Print", and a print in any one of the other three classes must receive 18 votes or more to get an "Honor" rating. Any print so designated racks up 15 points for its maker on his annual cumulative score. If it misses, only 1 point is credited. No limit is placed on the number of prints that may be selected as Honor Prints.

In that respect, Grosse Point's method differs from that of the Inwood (N. Y.) CC. A limit of 10% of the total number of prints entered may be designated as "Superior Prints" according to Inwood's rules. However, another group of 10% of the total may be designated as "Honorable Mentions".

Inwood, too, realizes the importance of good judging. In the club's bulletin, "Squeeze", Editor Joseph Van Gelder says, "Friendly rivalry for ribbons and points in monthly competitions is the life-blood of the club. That life-blood should not be let too freely by swinging the axe too harshly, no matter what system of judging be used."

The Schenectady Photographic Society regards the judging problem as so important that a special meeting of the club's advanced print and slide makers was held at the home of Arthur Kiess, Special Exhibits Director of the group. From this meeting came a number of recommendations designed to improve the standards of the judging system. Schenectady uses the popular vote method to determine which of its competition prints shall be selected to hang in the club's Annual Show. Those who vote merely list the titles of the prints which they believe are "good enough" to hang in the Annual. It becomes unnecessary to decide "Is this picture better than some other picture?" The only criterion is: "Is the picture of sufficient excellence to do credit to the club in the Annual Show?" This, the club feels, eliminates the element of competition because the system relies on the number of people who agree that a given picture is good rather than pitting one print against another.

But the Schenectady group is still open-minded on the judging question. So much so that they are requesting that other camera club officers who have ideas on the subject get in touch with them. Address Arthur Kiess, 1428 Via Del Mar, Schenectady, N. Y.

Before we run out of space, we'd like to acknowledge with thanks the many letters and club bulletins we've been receiving

## MOTION PICTURES

You fellows with magnetic projectors, or semi-synchronized tape recorders can have a lot of fun with your movie making. I've been through every step of it. And still you are not satisfied.

Back about 1928 I was connected with a company which was marketing a sound attachment for home movie projectors. We sold a lot of them, but practically every buyer wanted a similar attachment for his camera so he could record his own family. As I mentioned once before, RCA brought out such a camera and it was a dismal flop. Not that there was anything wrong with the equipment. The fault lay in the application. Users could not get theater-quality sound because they couldn't match studio recording conditions. The same holds true today.

We've already discussed the echoes and reverberations encountered in live rooms. To move outdoors would solve that problem because the reverberation time of open air is infinity! But when we do go out we meet another problem. We'll pick up every sound within a large radius, sounds you don't ordinarily hear because your two ears permit you to concentrate on the sounds you want and ignore those at low level that you don't want to hear. The mike is completely democratic. It listens to and reports every sound impinging on its sensitive innards. It can't tune out a thing. So when your neighbor half a mile away starts his car, or a traffic light at the corner changes, the roar will intrude on the delicate love scene you are recording, or baby's lisp.

While this factor has an important bearing on sound recording in urban areas, it is only one of the factors that require skill in handling live sound.

Don't get me wrong. Live sound recording is entirely feasible for amateurs but you can't go at it casually and get consistently good results. It takes knowledge and practice, mostly practice. There are hundreds making 16mm films with live sound and turning in creditable jobs, but in every case they have been through a tough mill to reach that point of skill that lets you say "Sound Okay" as the camera stops rolling.

The magic of magnetic recording is a boon to the sound beginner. With it he can practice, erase, make another take, erase, solve problems as they arise and check them instantly instead of waiting until the lab sends the film back to hear what happened. So how would I start out on a problem of live sound recording?

First I would start in scoring narration on some of my silent films. Write a script to

from PSA clubs all over the world. We haven't been able to acknowledge them all by mail, but we'd like to see you keep 'em coming. We read them all, and whenever we see an original idea for a club program, we'll pass it on to everyone.

If your club isn't already sending us its bulletin, put us on the mailing list for two copies. One for our permanent file and the other to be circulated to other club bulletin editors. The address is on the masthead.

fit. Read it into the mike, play it back, polish the script, probably by cutting out half the gab, then record again, getting the timing and delivery as nearly perfect as possible. At the same time I would perfect my mike technique, getting the best placement to minimize noise and reverberation (see the April article) learn not to roll my head as I read, practice an even level of delivery.

I would have already prepared a musical score so that as soon as I had a perfect take I would make another with musical background, *having someone else handle the records* unless long silent periods come at the record breaks. This last is bad planning, really, because you should hide your record changes under a period of words so the break is not easily detected.

A minimum crew of two is needed. One to talk. One to ride gain and change records. If a third pair of hands is available, let them be used on the record player.

Now a word about riding gain. I think we talked about mixer's itch some time back. That affliction belongs to those who think any knob in sight was put there to be twisted with or without provocation. A good mixer (sound recording engineer to you) will try to let a whole take ride on one setting. That is a sign of highly developed skill. It means the narrator is rehearsed and trained in maintaining an even tone, the music is set low enough that it doesn't intrude on the voice, yet is loud enough to provide an interesting background. Then the mixer can take a snooze until the end of the take. (!)

In a professional set-up a volume indicator meter is used. You can use earphones, but a flashing neon light such as many outfits have as built-in equipment is entirely adequate. Set the level so the light flashes only on peaks of volume or strong syllables. Don't have it set so low that it only flashes on a shout. If you use earphones you will soon learn to recognize the sound of an overload and keep your level down to avoid it. Incidentally "gain" is a term that means volume control, gain being the amount of amplification from mike to recording head. "Riding gain" means to be controlling the volume. "Level" is a nicer way of indicating the amount of volume. Actually, the professional has measures for these things, mainly the decibel or "db". A suitable recording level might be plus 3 db. A reproducing level could be plus 20 db. Input level at a mike could be minus 80 db. To record from minus 80 to plus 3, you would need 83 db gain in the amplifier. Now you can forget that, but it is nice to know that you aren't dealing with arbitrary terms. Oh, yes. . . . "mixing" is the control of volume of one or more sound sources into a recorder, mixing the various sounds so that the level of each is appropriate to the scene and so that subordinate sounds do not drown out the important ones. Wait 'til I tell you about the time I helped mix 23 sounds into one track, with one recorder and only three playback heads. Maybe I'll do that next month.

# PICTURE OF THE MONTH, MARCH



A Duel

First, Group 1

Lee W. Reese



Design of Lines

Don F. Leung

First, Group 2

Group Place	Title	Exhibit	Points
1. 1st	A Duel	Lee W. Reese	11
2nd	Fantasia	Sewell P. Wright	8
3rd	Sky Reach	Wellington Lee	6
H.M.	Impinge	M. M. Deaderick	6
H.M.	Lone Boatman	M. M. Deaderick	6
H.M.	Bar-Detail	Julius Goldberg	6
H.M.	Rock and Crystal	T. S. Hall	6
H.M.	Silent Night	Frank J. Heller	6
H.M.	Warrior	Burton D. Holley	6
H.M.	Storage Tanks	James T. Johnson	6
H.M.	Little Miss Monocle	Bill Rowland	6
2. 1st	Design of Lines	Don F. Leung	11
2nd	Repetition in Glass	Kent C. Martin	9
3rd	Statuette	Henry Lee	7
H.M.	Alice and Kitty	Julia Foss	6
H.M.	Indian Calf	O. F. Metz	6
H.M.	An Unexpected Shower	Anders Sten	6
3. 1st	Boris	Wellington Lee	11
2nd	Surrey Farmer	Henry P. Rado	9
3rd	Man With the Cigarette	T. S. Hall	7
H.M.	Elaine	R. B. Heim	6
4. 1st	Old Timer	Lafie Foster	11
2nd	In All His Glory	Martha Tarplee	9
3rd	Senior Jeff	Larry D. Hanson	7
H.M.	Holly	Rietta Scofield	6
5. 1st	Wild Orchid	Edna V. Tucker	11
2nd	No Title	E. Curtis Lugg	9
3rd	Birches	Harold Sorbye	7
H.M.	Snow Fingers	Mort Goldman	6
H.M.	First Wing	Wellington Lee	6
H.M.	Upward	Wellington Lee	6
H.M.	Blue Gouramis'	George J. Munz	6
H.M.	Mating	Edith M. Royky	6
H.M.	Primrose	H. A. Thornhill	6
H.M.	Mr. Sparrow	H. A. Thornhill	6
6. 1st	Mr. Nils	Ryno Sörner	11
2nd	Operation	Henry P. Rado	9
3rd	Fluorescent Curves	Charles Buker	7
H.M.	Pin Flowers	Alfred Dozer	6
H.M.	Screw Balls I	H. J. Ensenberger	6
H.M.	The Maestro	Ollie Fife	6
H.M.	Rice Planting	William C. Hornsey	6
H.M.	Sabatiere Profile	Ryno Sörner	6

JUDGES	Points
Pictorial: Harvey W. Brown, FRPS, APSA, Los Angeles, Cal.	11
Portrait: Arthur W. Kurtz (Portrait Artist), New Paltz, N. Y.	6
Nature: Floyd B. Evans, APSA, Pasadena, Cal.	6
Group 6: Boris Dubro, FPSA, ARPS, Santa Barbara	6

## CUMULATIVE SCORES THROUGH MARCH, 1953

Wellington Lee	28	Burton D. Holley	12
Julia Foss	26	Lafie Foster	12
Anders Sten	26	James T. Johnson	12
Ollie Fife	23	Lee W. Reese	12
Don F. Leung	23	Clarence Abrams	11
Edith M. Royky	22	Ryno Sörner	11
Barbara Haasch	21	William A. Peak	10
Kent C. Martin	21	Martha Tarplee	10
Doris M. Weber	20	Robert J. Lauer	9
Frederic Calvert	18	J. P. Montgomery, Jr.	9
Dr. J. W. Super	18	Henry Lee	9
George J. Munz	18	Henry P. Rado	9
Edna V. Tucker	18	Charles J. Perry	8
C. B. Moore	17	Coleman Dixon	8
Caryl R. Fieth	16	Tom Fifth	8
H. J. Ensenberger	15	Don E. Haasch	8
Sewell P. Wright	15	Walter E. Harvey	8
T. S. Hall	15	Elsie H. Lammien	8
Larry D. Hanson	15	Florence M. McGee	8
E. W. Hutchinson	14	D. H. Wanser	8
W. R. Hutchinson	13	Charles Buker	8
Alice Igersheimer	13	O. F. Metz	8
H. B. Watt	13	Rietta Scofield	8
Frank J. Heller	13		

## CUMULATIVE PORTFOLIO SCORES

Pictorial	Points	Portrait	Points
2	53	7	24
19	58	15	19
6	44	16	42
7	39	1	41
25	38	3	8
34	38	6	5
9	34	4	25
27	30		
42	30		
43	29		
13	27		
20	27		
54	27		
41	25		
57	25		
31	21		
56	24		
24	23		
3	22		
6	22		
32	19		
44	19		
65	19		
21	18		
30	18		
59	18		
28	17		
29	17		
40	16		
22	15		
35	15		
36	15		
52	15		
4	14		
12	14		
18	12		
16	11		
38	11		
33	9		
46	9		
48	9		
35	9		
5	8		
47	7		
1	6		
8	4		
10	4		
64	3		
39	2		
43	2		
61	2		
26	1		
37	1		
11	0		
14	0		
15	0		
17	0		
23	0		
50	0		
51	0		
53	0		
58	0		
60	0		
62	0		
63	0		
66	0		

## IMPORTANT NOTICE

THE DEADLINE FOR THE JULY PRINTS IS JULY 10th.

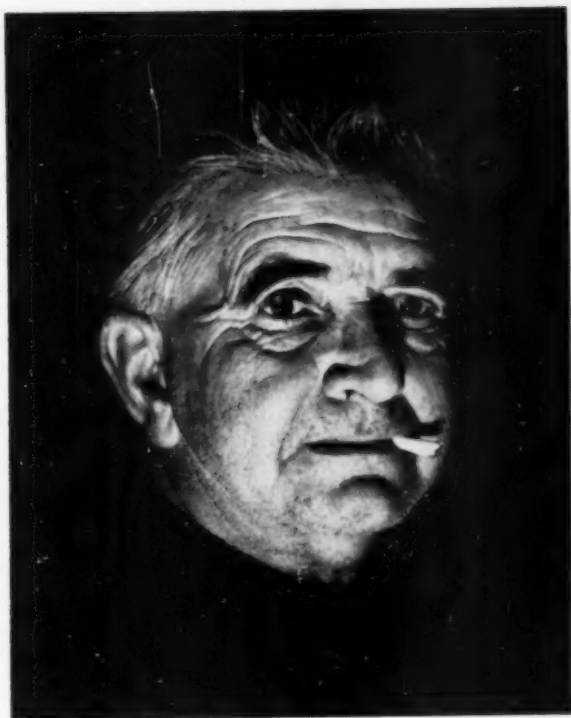
Your Chairman is going to the Los Angeles Convention on a Freighter, which takes sixteen days or more, and will be Hors de Comment for that length of time and loafing instead of working. Send your Prints as early as you can and save your Uncle John a last minute rush.

Offers of Salon Prints are still being received and we expect plenty more before the end of the year. Remember that every member of the Pictorial Portfolio leading the First Ten in the final Rankings, every member of the Pictorial Portfolio leading the Second Ten, and every member of the Pictorial Portfolio leading the Third Ten, will receive a Salon Print made by one of the World's Top Photographers, provided, of course, that he or she contributed to the Score. No Points—No Prints!

There are some very handsome Trophies and a number of Prizes available, and these will be so distributed that as many entrants as possible will have a chance to win. You better start collecting a few points, they are going to come in handy.

Those of you fortunate enough to attend the Convention should not fail to visit the Pictorial Division Room, in which you will find Exhibits from many of the different Pictorial Division Activities, and a comfortable place in which to meet your old and new friends and pan or praise the work that is being done in your interest. The Pictorial Division has been

(Continued on page 46)



Old Timer

*First, Group 4*

Lafie Foster



Wild Orchid

*First, Group 5*

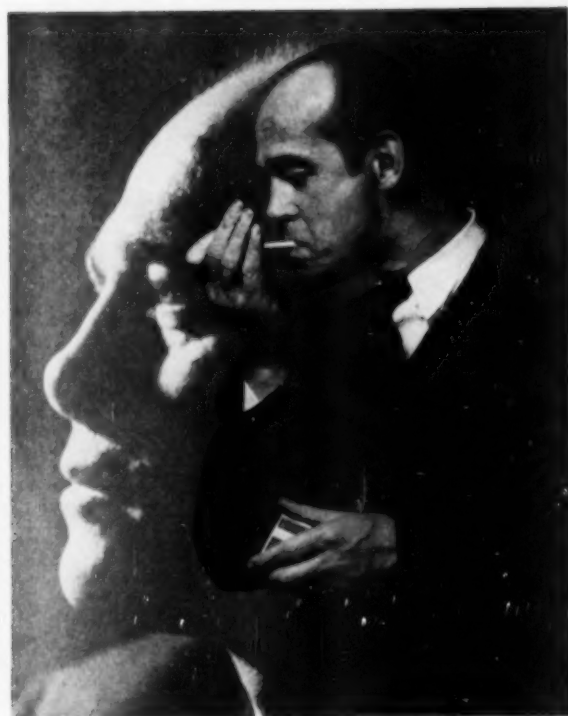
Edna V. Tucker



Boris

*First, Group 3*

Wellington Lee



Mr. Nils Lindstrom

*First, Group 6*

Ryna Somer

## Picture (from p. 44)

kind enough to permit the Picture of the Month to present an Exhibit, consisting of a number of the monthly Books of Prints which will later on be circulated to Camera Clubs, along with a tape recorded discussion by well known Commentators. Don't miss this exhibit, it will show you how your Picture of the Month Prints are being used to bring pleasure and profit to other photographers all over the United States, from Coast to Coast.

Be seeing you, I hope, I hope, I hope!  
JOHN R. HOGAN, Chairman

## Pictorial Digest (from p. 36)

and 1937, and again in 1940 in connection with the New Zealand Centennial in Wellington.

After the war, the interest was revived and the 5th International Salon was held in Hamilton. "We introduced what was rather a new idea to us, that of the salon traveling. It traveled to the other nine centers and the pictures were thus assured of a wide exhibition. It gave a wonderful opportunity for workers all over New Zealand to see the pictures from over-seas.

"We, being so far from the world's great centers of population and cultural activity generally, were seeing very few pictures other than reproductions in the various magazines. I am sure that since the reintroduction of the salons and the new interest in portfolios, the standard of the work in New Zealand has improved very greatly."

Even the number of camera clubs has increased, in 1940 there were perhaps 12 or 14 clubs in New Zealand and now there are 26 clubs. A great majority of these clubs are members of the P.S.A. due to the influence of Harold Larson, APSA.

The whole group wanted to be remembered to their American friends, Burton Holly, APSA, Ray Miess, APSA, Edith Royky, APSA, and the whole gang of the International Portfolios.

It is interesting to see that the tape method of communication is so popular with this group—maybe it can be started in other international groups. It gives a real chance to know each other almost intimately.

even all over the world, there are PSA friends there to greet you.

Truly, PSA is everywhere.

## Our New PD Bulletin

As all of our PD members know, we now have a bulletin which will be published at least every two months. By the time you read this, our first issue will have reached you, and the new name for it may have even been chosen.

Our second issue will reach you late this month, and we are happy to announce that it will be twice as large as our first number. Through our bulletin, we hope to make PD affiliation of even greater value to our members.

So if you want to learn more about our division, about the many services available to its members, read your bulletin. You will find a wealth of helpful information in it—and it is set up so it can be bound in your favorite notebook.

## Convention Notes

The 1953 convention is getting closer and closer. On the convention news page this month you will find more of the exciting news about what the PD is planning for its members who attend the Los Angeles Get-Together.

From present indications, the Pictorial Division room will be one of the most popular gathering places at the Biltmore Hotel. Here our division will display all of the activities which make it outstanding.

Make the Pictorial Division room your headquarters at the convention. Meet people from all over the U. S. and people from other countries. Here you will see that truly PSA is everywhere.

—STELLA JENKS, APSA

## Salon Calendar

### Salons Agreeing to Follow PSA Recommendations

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

### On Exhibition

MIDLAND (M, T, C, L, S) Exhibited July 4-25 at Museum and Art Gallery. Data: Geo. V. Billson, Gordon Cottage, Clive Rd., Bromsgrove, Worcestershire, England.

FINGER LAKES (M, T) Exhibited May 23 to June 20 at Museum. Data: Auburn Camera Club, Cayuga Museum, Auburn, N. Y.

MYSORE (M, S) Exhibited July 4-19. Data: C. Varadhan, The Crags, Seshadripuram, Bangalore 3, India.

FALTIMORE (M) Exhibited June 28 to Aug. 9 at Museum of Art. Data: Frank G. Southworth, 4320 Eblene Rd., Baltimore 29, Maryland.

QUEBEC (M) Exhibited June 27 to July 11 at Provincial Museum. Data: La Photo Club de Quebec, P. O. Box 1151, Quebec, P. Q., Canada.

### Open for Entries

SOUTHWEST (M, T) M closes June 5, T June 12. Exhibited June 26 to July 5 at San Diego County Fair. Data: R. J. Smith, 4280 Ethelda Place, San Diego 16, Calif.

EDMONTON (M) Closes June 15. Exhibited July 13-18 at Exhibition Grounds. Data: Jack Houser, 10155 102nd St., Edmonton, Alberta, Canada.

MEMPHIS (M) Closes June 25. Exhibited July 5-26 at Art Gallery. Data: H. C. Wilson, P.O. Box 1350, Memphis, Tenn.

PSA (M, C, T, S, SS, MP) Closes July 6. Fee \$2.00 for M, C, S and MP. Exhibited at Biltmore Hotel in Los Angeles Aug. 3-8; M and T at Calif. State Fair in Sacramento Sept. 3-13. Data: R. F. Nelson, 2 Orange Grove Terrace, Burbank, Calif.

SAO PAULO (M, C) Closes July 15. Exhibited during Sept. at Prestes Maia Gallery. Data: Foto-Cine Clube Bandeirante, Rua Avanhandava 16, Sao Paulo, Brazil.

REDLANDS (M, C) Closes July 18. Exhibited beginning July 25 at City Hall Auditorium. Data: H. C. Massey, 2992 Eighth St., Riverside, Calif.

HARTFORD (M, T) M closes July 21, T July 14. M fee \$2.00. Exhibited Aug. 5-30 in Wadsworth Athenaeum. Data: Raymond J. LeBlanc, 234 S. Quaker Lane, W. Hartford, Conn.

ILL. STATE FAIR (M) Closes July 29. Exhibited Aug. 14-23. Data: Evelyn M. Robbins, 2417 S. 11th St., Springfield, Ill.

WITWATERSRAND (M, C, S) Closes July 31. Exhibited during Sept. at Johannesburg Public Library and at Durban Art Gallery. Data: Camera Club of Johannesburg, P. O. Box 2285, So. Africa.

### Other Salons On Exhibition

BARCELONA (M, C) Exhibited during June. Data: Agrupacion Fotografica de Catalunya, Duque de la Victoria 4, Barcelona, Spain.

WALES (M, A, T) Exhibited Aug. 3-8. Data: Royal Natl. Eisteddfod of Wales, 70 High St., Rhyl, Flintshire, Great Britain.

BLACKPOOL (M, S, L, T) Exhibited May 30 to June 23. Data: H. Denis Keighley, 92 Talbot Road, Blackpool, Lancashire, England.

VIENNA (M, C, Press) Exhibited May 30 to June 28 in Museum Fur Angewandte Kunst. Data: Verbandes der Amateur-photographenvereine Osterreichs, Wien VI, Linke Wiese 36, Vienna, Austria.

LEA VALLEY (M) Exhibited June 13-29 in Town Hall Waltham Abbey. Data: Edw. J. Carter, "The Hollies", 5 Church St., Waltham Abbey, Essex, England.

WESTERY (M, C, T, L) Exhibited June 20-July 11 at Museum. Data: S. W. Tapp, "Starboard", Dunkery Rd., Weston-Super-Mare, Somerset, England.

SO. SHIELDS (M) Exhibited July 4-25 in Public Library. Data: G. E. C. Garriek, 12 Bywell Rd., Cleland, Nr. Sunderland, Co. Durham, England.

SCOTTISH (M, C, T, L, S, SS) Exhibited June 20 to July 4 at Technical College. Data: T. D. McCraig, 9 Scott Crescent, Galsburgh, Scotland.

ALICANTE (M) Exhibited during June. Data: Emilio Ajo Calvo, Angel Lozano 14 (2nd fl.), Alicante, Spain.

SHROPSHIRE (M) Exhibited June 27 to July 18. Data: E. S. Underwood, Sunfield, 34 Monkmoor Ave., Shrewsbury, England.

SAN SEBASTIAN (M, C) Exhibited during July and Aug. Data: Ignacio Maria de Urrechá, Apartado 86, San Sebastian, Spain.

### Open for Entries

PORT TALBOT (M) Closes June 9. Exhibited July 13-18 at YMCA. Data: Exhibition Sec'y., c/o Bryn-Cochy, Baglan Rd., Port Talbot, Great Britain.

CALGARY (M) Closes June 16. Exhibited July 6-11 at Fair. Data: Calgary Exhibition and Stampede, Administration Bldg., Victoria Park, Calgary, Alberta, Canada.

EDINBURGH (M) Closes July 7. Exhibited Aug. 15 to Sep. 5 at YMCA Exhibition Hall. Data: G. D. Cruickshank, 16 Orchard Road, Edinburgh, Scotland.

FALMOUTH (M, T, L) Closes July 6. Exhibited July 27 to Aug. 8 at Cornwall Hall. Data: M. Wall, "Bibury", Tregenvay Villas, Falmouth, England.

MINEHEAD (M, T, L) Closes July 18. Exhibited Aug. 3-15. Data: W. Mitchell, 10 Esplanade Flats, Minehead, Somerset, England.

BOURNEMOUTH (M, T, L) Closes July 24. Exhibited Aug. 16-29 at Southern College of Art. Data: D. T. Waller, 17 Stourfield Rd., Bournemouth, Hants., England.

LONDON (M) Closes Aug. 5 (forms) and Aug. 26 (prints). Exhibited Sept. 12 to Oct. 10 at Royal Society of Painters. Data: London Salon of Photography, 26-27 Conduit St., New Bond St., London W1, England.

## VIEWS AND REVIEWS

BY THE DIGEST EDITOR

### PSA is Everywhere

As some of you may have noticed, my address has changed. But even though I am over 500 miles from my former haunts, I have found that PSA is everywhere.

It was with some misgivings that I considered uprooting my life to take a better job, but just about the time that I had found a place to live, I met several PSA and PD members. And since I have moved, I have met many other PSA friends.

When you belong to PSA, there is always a bond of photographic friendship, and wherever you go in the United States, yes,



**ANTWERP** (M.C.) Closes Aug. 15. Exhibited Sept. 19 to Oct. 4 at Royal Zoological Society, Data: E. Borrenbergen, Dambrugge 265, Antwerp, Belgium.

**AMSTERDAM** (M.T.) Closes Aug. 25. Exhibited Oct. 3-18 at Art Gallery of Painters Assn. Data: Seey. Focus Saloni, Zuider Stationsweg 33, Bloemendaal, Holland.

**BATH** (M.) Closes Oct. 3. Exhibited Oct. 15-31 in Victoria Art Gallery. Data: C. Cecil Davies, 39 Bloomfield Rd., Bath, Somerset, England.

**LUCKNOW** (M.C.T.) Closes Oct. 15. Exhibited Nov. and Dec. Data: V. P. Amateur Photographic Assn., 63 Yahiapur, Allahabad 3, India.

**SOUTHEASTERN** (M. SS) Closes Nov. 2. Limited to entrants in nine SE states of USA. Entry fee \$2.00 for prints. Exhibited Nov. 15-23. Data: Mrs. Jane A. Heim, 1124 W. Yale Ave., Orlando, Florida.

**VANCOUVER** (M.) Closes Aug. 7. Exhibited Aug. 26 Sept. 7 at Fair. Data: Pacific Natl. Exhibition, Exhibition Park, Vancouver 6, B.C., Canada.

**NANAIMO** (M.) Closes Aug. 15. Exhibited Sept. 13-20. Data: Stanley C. Dakin, 58 Pine St., Nanaimo, B. C., Canada.

**NEWCASTLE-UPON-TYNE** (M.A.) Closes Aug. 27. Exhibited Sept. 26 to Oct. 17 in Art Gallery. Data: T. H. Morrison, 217 Osborne Rd., Newcastle-upon-Tyne 2, Northumberland, England.

**MEXICAN** (M.) Closes Sept. 1. Exhibited Oct. 10 to Nov. 9. Data: Club Fotografico de Mexico, San Juan de Letran 80, 1 er Piso, Mexico 1, D.F., Mexico or Ray Miss, 1800 N. Farwell Ave., Milwaukee 2, Wis.

**PUYALLUP** (M.) Closes Sept. 3. Exhibited Sept. 19-27 at Fair. Data: Western Washington Fair, Puyallup, Wash.

**CLEVELAND** (M.T.S) Closes Sep. 19. Exhibited Oct. 12-30 at Higbee Galleries. Data: Mrs. Mary J. Matheson, 12317 McGowan Ave., Cleveland 11, Ohio.

**CHICAGO** (M.) Closes Sep. 26. Fee \$2.00. Exhibited Oct. 17 to Nov. 15 at Museum of Science and Industry. Data: Miss Mary Abele, 2617 Hartwell St., Evanston, Illinois.

**SO. RHODESIA** (M.) Closes Oct. 1. Exhibited first week of Nov. Data: Mashonaland Photo Society, P. O. Box 2038, Salisbury, So. Rhodesia, So. Africa.

**VICTORIA** (M.T.) Closes Oct. 17. Entry fee \$1.50 for prints. Exhibited Nov. 15-22 at Empress Hotel.

Data: Jas. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

**VALPARAISO** (M.) Closes Jan. 15. Exhibited during February at Vina del Mare. Data: Club Fotografico y Cinematografico de Valparaiso, Calle Condell 1349, Valparaiso, Chile.

**NOTE FOR SALON SECRETARIES:** Send all salon notices to R. L. Mahon, 260 Forest Avenue, Elmhurst, Illinois at earliest possible date. You need not wait for your printed forms; a letter will do. Mr. Mahon will also supply copies of the Pictorial Division's current Minimum Requirements and the newly revised Recommendations to salon committee chairmen upon request.

## Anso Color Contest

A new Ford car is grand prize in the 1953 Anso \$12,000 Color Snapshot Contest which opens June 15. All entries must be made on Anso Color Film. There will be two classes of pictures, with identical prizes in each class, 50 in the "scenic" class and 50 in the "human interest" class.

First prize in each class is a round trip flight to Hawaii for two, second is \$500 and third is \$300, both in cash. Merchandise prizes include Anso Karomat 35mm cameras, other Anso cameras, film and photo merchandise. Entry blanks may be obtained from photo dealers who sell Anso film.

## It Stopped Us Too

Ruth Sage sends in a clipping from the Buffalo Evening News. The headline reads: "PSA Convention In May". Only it was the Polish Singers Alliance!

## Quebec (from p. 17)

reserve a room, if you wish, of course, but we'll be only too happy to take care of the room matter for you.

## Europe in America

Visiting Quebec is a bit like visiting the old world. In the City, Old Town is like a bit of Europe with its narrow, crooked streets. And out in the country many of the habitants live as did their forefathers, in an atmosphere of comfortable, happy charm that is most photogenic.

And contrasting with that old-world charm you will find a modern city in Quebec, a blend of the old and the new, buildings that have stood since 1600, built with pioneer sturdiness and as useful today as they were then, a few blocks away a modern city without the hustle and bustle and confusion of complete modernity, but awake and alive like today, nicely blended with the finer ways of an older day. Tourists love Quebec and return often.

You won't have too much time during the Convention to wander around the city, except during the planned trips, but we hope you'll get acquainted with the City during those three days and stay a little longer to extract every bit of beauty your camera can find.

We'll be looking for you.

If you can't go West  
come North to Quebec  
—or do both if you can.

## NEW MEMBERS

March, 1953

The New Member List now has a style of type that is identical with the Directory. Complete address is given. The sponsor's name is shown in bold face type at end of each listing. As always M.C. denotes a new member sponsored by the Membership Committee. New Camera Club members and the Division codes will be found at the end of the list.

ADAMS, Thomas R., 385 E. Wood St., Troy, Mo. 453 P M.C.

ALDER, Joseph E., 235 Acacia St., San Jose 10, Calif. 453 CP

ALLENBACH, Leroy E., A-2C, 6543 OP, SQ, Ranee, Patrick Air Force Base, Fla. 453 P M.C.

AUSE, Luther T., 505 Baldwin Road, Santa Barbara, Calif. 453 P J. T. Johnson

BANKS, Jack J., 615 East Tenth, Winfield, Kan. 453 P W. Cottingham

BARNEY, Harold D., Box 37, c/o Sperry's Mill, Brighton Sta., Rochester 10, N. Y. 453 CN

BARRERA, Perfecto Arrieta, Avenida Pacheco 173, Tarma, Peru 453 TP C. J. Perry

BARTHOLOMEW, John, 20 Thanet St., Malvern, S. E. 4, Victoria, Australia 153 E. R. Rotherham

BAXTER, R. C., Chief Insp. of Boilers M. P., also Villa, New Colony, Nagpur, India 353

BEACH, Ralph L., Lone Lac, Ontario, Canada 453 MP M. C.

BELL, J. Quintin, 2300 Rockwell Ave., Catonsville 28, Md. 453 CPJ W. G. Schepleng

BIDDLE, J. Wharton, 49 E. College Ave., Yardley, Pa. 453 PT D. C. Peter

BIGGS, Ray, 2016 Monroe St., Amarillo, Tex. 453 CP E. L. Roberts

BILLERBECK, Ernst R. C., 247-20th St., Santa Monica, Calif. 453 C E. Buxton

BOONE, Dr. Charles, 309 Lake Ave., West Kirkland, Wash. 453 CMP M. C.

BOONE, Samuel W., Box 133, Norwalk, Conn. 453 P H. W. Barker

BROOM, Mr. & Mrs. Martin M., 130 East 75 Street, New York 21, N. Y. 453 CM Dr. H. B. Davidson

BROWN, Delmar E., 315 So. Main St., Mt. Prospect, Ill. 453 P L. T. Reed

BRUCULERE, Anthony, 174 Henrietta St., Rochester 20, N. Y. 453 CJPS M. C.

BAUMGARDNER, E. Eugene, Jr., 2311 Cloverdale, Apt. A, Winston-Salem, N. C. 453 C M. C.

BUNNS, John D. Jr., 1100th Medical Squadron, Andrews Air Force Base, Washington, D.C. 453 J M. C.

CAMBATA, Rusi S., Cambata Building, 41 Queen's Road, Bombay, India 353 I. A. Berger

CAPLES, Roy L., P.O. Box 5163, Tucson, Ariz. 453 TP Mrs. P. Spotts

COX, Robert M., EMC, U.S.S. Noble APA 218, c/o FPO, San Francisco, Cal. 453 CJMT M. C.

CRAIG, Thomas B., P. O. Box 853, Nashville 2, Tenn. 453 P C. J. Dvorbes

CROIX, Henry, 150 Chambers Street, New York 7, N. Y. 453 T H. P. Paschall

DAVIS, Alto J., 1910 Yancey Ave., Montgomery 7, Ala. 453 CMJT F. Quelmalz, Jr.

DILLER, Mr. and Mrs. Edward, 6419 N. Bell Ave., Chicago 45, Ill. 453 CMN M. E. Connelly

DOBBERTEN, John L., 159 W. Columbia, Belleville, Mich. 453 P W. J. Pietschmann

ENOS, F. J., 432 Penfield Road, Rochester 10, N. Y. 453 P E. J. Doyle

ERGENBRIGHT, Eric L., 11626 Bilx St., N. Hollywood, Calif. 453 CP E. Buxton

PANOVARD, Leonard W., Kuoco Hospital, c/o The Kuoco Ltd., Ahmadi, Kuwait, Persian Gulf 453 CJP M. C.

FENNELL, Maurice, BM2, USS John C. Butler DE339, FPO San Francisco, Calif. 453 CJP M. C.

FREEMAN, Frank N., 20 Arlmore Dr., Berkeley 7, Calif. 453 P B. Dobro

FULLER, G. G., CHSCLK, USN, CINCINC 'Advance', Box B, Navy 1165, c/o FPO San Francisco, Calif. 453 JP Dr. F. E. Rice

FUQUA, Dr. John W., 5 Douglas Ave., Elgin, Ill. 453 CNSM L. Thurston

GEBHARDT, F. C., 140 East 29th St., Erie, Pa. 453 CN M. C.

GAR, David Gee, 106 West 75 St., New York, N. Y. 453 CP M. C.

GEMMELL, Mr. & Mrs. W. E. 1 Crowe's Lane, Paradise, Calif. 453 P M. C.

GILCHRIST, John, 210 Adelaide St., West Toronto 1, Ontario, Canada 453 CT M. C.

GLUCK, Mr. and Mrs. Herman, 158-01 73rd Ave., Flushing 66, N. Y. 453 CN M. C.

GOGATS, James, 1305 So. 8th St., Manitowoc, Wisc. 453 P M. J. Worthen

GOODNOW, William, c/o Kranztein Studio, 874 Greenbay Road, Winnetka, Ill. 453 CP A. H. Oehl

GOULD, Hal, 1149 South Jackson St., Casper, Wyo. 453 NP Dr. Harris

HAINES, Roy, 147 North Hamilton Drive, Beverly Hills, Calif. 453 S Beverly Hills S. C.

HALL, Eddy W., 3211 Ada St., Fort Worth, Tex. 453 P C. F. Swenson

HARPER, Robert Story, Jr., 4999 Gibson Blvd., SE, Albuquerque, N. Mex. 453 T A. S. Eastwood

HASSEN, Anece W., John Hassen Dept. Store, Sulphur, Okla. 453 MJP S. Grierson

HAYDEN, Mrs. Christine, 924 West 55th Street, Los Angeles 37, Calif. 453 CN E. Buxton

HAYES, R. M. P. O. Box 741, Tyler, Tex. 453 S L. B. Dunnigan

HECKER, George J., Jr., P.O. Box 242, South Gate, Calif. 453 S Dr. F. E. Rice

HEIM, Lorena, 124 North Butler St., Madison 3, Wisc. 453 CP C. T. Walton

HERTNER, Henry E., 2519 Ong St., Amarillo, Tex. 453 MP E. L. Roberts

HODGKINS, Mrs. Wilhelmina, 203 E. Lytle St., Ionia, Mich. 453 P J. R. Hogan

HODGSON, Miss Eileen, 284 Manor Road, East Toronto, Ontario, Canada 453 S O. M. Hardy

HOLUB, Paul E., 2760 Shaffer Ave., Cincinnati 11, O. 453 CP B. G. Silberstein

HOPKINS, Alfred T., 8100 E. Jefferson Ave., Detroit 14, Mich. 453 J M. C.

HOWARD, Mr. and Mrs. H. J., P.O. Box 135, St. Catharines, Ontario, Canada 453 CMST M. C.

HOWORTH, Murray, R.R. 1, Box 49, Orange Cove, Calif. 453 N Mrs. N. Longtin

JAMES, Louis T., P. O. Box 119, Belton, Tex. 453 C F. Quelmalz, Jr.

JENSEN, John Paul, 8000 S. Merrill Ave., Chicago 17, Ill. 453 S Dr. F. E. Rice

JOSSY, Wilfred E., 101 E. Greenwood Bend, Ore. 453 CP W. L. Van Allen

JUGGINS, Francis W., 62 Lowell Road, Winthrop 52, Mass. 453 S M. C.

KING, Miss Ruth, Sperling, Manitoba, Canada 453 CJP M. C.

KROHN, Herman J., 2810 Jackson, Omaha, Nebr. 353 P E. A. Kirchner

LAURITZEN, Paul R. 1649 W. Broad St., Richmond 20, Va. 4'53 CM **Dr. R. M. Jackson**

LEAVENS, Peter A. 66 Silver Lane, Oceanside, L. I. N. Y. 4'53 MT **H. P. Paschol**

LEWIS, Mrs. R. L. 47 Small Ave., Pueblo, Colo. 4'53 P **R. E. Evans**

LEWIS, Walter L., P. O. Box 134, Anderson, Calif. 4'53 CN **M. C.**

LLOYD, Harold, 1225 Benedict Canyon Dr., Beverly Hills, Calif. 4'53 S **R. F. Nelson**

LYON, Willis D., 30 South Walden, Memphis 3, Tenn. 4'53 S **L. B. Dunnigan**

MACDONALD, Duncan E., Boston University, Physical Research Laboratories, 700 Commonwealth Ave., Boston, Mass. 4'53 T **A. Stimson**

MAC TAGGART, Miss Mary, 164 Inglewood Drive, Toronto, Ontario, Canada 4'53 CNP **L. H. Holmes**

MADDALENA, Ohio, 7450 Birnaga St., Apt. 2, Montreal, Quebec, Canada 4'53 CPT **M. C.**

MADDOCK, Henry E., Residence Park, Palmerton, Pa. 4'53 P **H. W. Witham**

MALLAS, Nick D., 13379505, 15th Recon. Tech. Sqdn., March A.F.B., Calif. 4'53 CP **M. M. Deaderick**

MARSH, Robert R., 6096 Yosemite Dr., Cincinnati 13, O. 4'53 CJNPT **M. C.**

MASON, J. M., 3 Orange St., Brooksville, Fla. 4'53 C **C. B. Bickensdorfer**

MATTHEWS, Bernard L., 4320 No. 31st Ave., Omaha, Nebr. 4'53 P **E. A. Kirchner**

MAZO, Arkadio, Via Besana 6, Milano, Italy 4'53 F **J. Quellmatz, Jr.**

McGUIRE, Mickey, Navy 824, P.O. Box 17 c/o P.P.O. San Francisco, Calif. 4'53 CPT **M. C.**

McKINNEY, J. O., Box 793, McCloud, Calif. 4'53 NJ **C. L. Browning**

MICHAEL, Wayne M., A-3C, 19425869, 15th Recon. Tech. Sqdn., March A.F.B., Calif. 4'53 CP **M. M. Deaderick**

MILHOUS, Ledger W., Box 604, Nome, Alaska 4'53 MN **P. R. Lancaster**

MILLER, Howard J., 445 Hanna Ave., Loveland, O. 4'53 CP **R. G. Silberstein**

MITCHELL, William D., Jr., 362 E. Shaw Hall, E. Lansing, Mich. 4'53 CNPJT **M. C.**

MOHAR, Otto J., A.F. 12344476, 15 Recon. Tech. Sqdn., March A.F.B., Calif. 4'53 CP **M. M. Deaderick**

MONTE CALVO, Nick J., 609 Venezia Ave., Venice, Calif. 4'53 S **L. B. Dunnigan**

MORGAN, W. K., Kitimat, British Columbia, Canada 4'53 CTP **M. C.**

MORIARTY, Mrs. Nadine L., 3225 V 34 St., Sandia Base, Albuquerque, N. M. 4'53 JP **S. D. Sohl**

NELSON, Warren W., 1134 Ferguson Ave., Stuart Gardens, Newport News, Va. 4'53 P **Mrs. H. Sanders**

O'DELL, Earl Wayne, Aircraft Marine Products Inc., 323 S. Cameron St., Harrisburg, Pa. 4'53 CPST **M. C.**

OSTROFF, Eugene, 46 West 88th St., New York, N. Y. 4'53 T **H. P. Paschel**

PALMER, Robert H., 1529 Hoe Ave., Bronx 90, N. Y. 4'53 CNPMT **S. Grierson**

PHANTUKANON, Rangsit, 4200A Tung Wat Don, Yannava, Bangkok, Thailand, 4'53 P **V. Vathana**

FLETCHER, Miss Anne, 5704 S. Kimbark, Chicago 37, Ill. 4'53 C **W. E. Parker**

PLUMHOFF, William, 541 West 21st Street, New York 34, N. Y. 4'53 CP **F. J. Boylan**

PORTER, Miss Agnes Lucille, 17709 Larchwood Ave., Cleveland 11, O. 4'53 CNPJT **M. C.**

PRECHTL, James R., Capt., P. O. Box 617, Langley A.F.B., Va. 4'53 CP **M. C.**

PURNELL, L. M., American Embassy, Rangoon, Union of Burma 4'53 **I. A. Berger**

RAILBACK, Norman E., 14 Tuttle Ave., Clarendon Hills, Ill. 4'53 CBT **Dr. F. E. Nies**

RUSSELL, J. A., 1709 Capitol Ave., Sacramento, Calif. 4'53 CN **M. C.**

RUWE, Chester, 2500 E St., Lincoln 8, Nebr. 4'53 P **E. A. Kirchner**

SCHREIBER, Chris G., 629 Chestnut St., Reno, Nev. 4'53 P **M. C.**

SCOTT, W. Emerson, 395 South Merry Road, Caro, Mich. 4'53 CM **M. E. Connelly**

SCHWANER, Justus H., Harwood Building, Scarsdale, N. Y. 4'53 C **J. A. Goldsack**

SELCHAN, John, Selchan Photographers, 200 Clay Ave., Jeanette, Pa. 4'53 PJ **M. C.**

SHAPIRA, Gershon, Alfasi Street 43 Jerusalem, Israel 2'53 CT **J. Weber**

SHULTZ, Mrs. Marguerite S., 5813 5th Road South, Arlington, Va. 4'53 C **G. Brewster**

SIDLO, Thomas C., 230 S. Clark St., Chicago 4, Ill. 4'53 T **J. P. Kennedy**

SIMON, Fred B., 218 Monroe Ave., Grand Rapids 2, Mich. 4'53 CJE **L. B. Dunnigan**

SINGER, Abner E., 1234 North Hayworth Ave., Los Angeles 46, Calif. 4'53 P **W. F. Kelly**

SINGLETON, Joseph C., 2855 Peachtree Road, Apt. 1, Atlanta, Ga. 4'53 JTP **M. C.**

SPEEDY, Keith, Puketaha, R.D., Hamilton, New Zealand 2'53 **M. C.**

SUMMERVILLE, A. C., 1550 Queens Road, Charlotte, N. C. 4'53 CMTP **M. C.**

SWAIN, Rev. Joseph R., 23 Church St., Middletown, Conn. 1'53 N **M. C.**

SWIFT, Howard G., 2514 56th Street, Des Moines, Iowa 4'53 CR **F. W. Kent**

SWANSTROM, Carl, 3224 West 18th St., Torrance, Calif. 4'52 CJT **Shell CC**

SWIDERSKI, John A., 1501 Madison, Oakland, Calif. 4'53 M **Y. J. Gintje**

TAIT, Thomas I., Heretaunga Street, Hastings, New Zealand 4'53 **M. C.**

TANNER, Donald W., 10 Hollywood Court, Stamford, Conn. 4'53 CP **Mrs. F. C. Braun**

TAULBEE, Kelly L., 5820 South Alameda St., Los Angeles 38, Calif. 4'53 P **M. C.**

TETRICK, Kenn G., 35 State St., Santa Barbara, Calif. 4'53 P **B. Debro**

TILLEY, Laurence E., 58 The Arcade, Providence 3, R. I. 4'53 J **M. Frank**

TILLMAN, George, 601 East Beneca St., Manlius, N. Y. 4'53 J **M. H. Louis**

TOOKER, William E., M-Set, AF-32832611, Headquarters 15th Air Force, March A.F.B., Calif. 4'53 JTP **M. C.**

TUTEUR, Mrs. Laura C., 10337 Jardine St., Sunland, Calif. 4'53 CN **E. Suxton**

VANDER MOLEN, Kobe G., 2414 Fairfield Ave., Kalamazoo 62, Mich. 4'53 M **A. M. Armstrong**

VARIA, Mahendra, Varia Sunderjiviri & Co., Natakshala Road, Jannagar, Saurashtra, India, 4'53 **Y. F. Geti**

VERK, Frank C., 2634 N. 12 St., Philadelphia 33, Pa. 4'53 CB **M. C.**

WALKER, T. C., 2501 Sycamore Canyon Road, Santa Barbara, Calif. 4'53 PS **J. T. Johnson**

WALTER, Howard S., Box 482, Pearl River, N. Y. 4'53 P **Mrs. G. M. Sieper, Jr.**

WARD, Max, Bournemouth Terrace, Mairairai Bay, Auckland, New Zealand 4'53 **M. C.**

WARKLEY, John C., 700 South Beech, Casper, Wyo. 4'53 CJTNP **H. Gould**

WARREN, Alan D., 39 Wallace Crescent, Rotorua, New Zealand 3'53 **M. C.**

WENDLAND, Dr. John P., 203 Doctor's Buildings, Minneapolis, Minn. 4'53 CTNP **L. D. Hansen**

WHEELER, Byrhi F., 17 McMaster St., Ballston Spa, N. Y. 4'53 CS **L. B. Dunnigan**

WHITE, Miss Magda R., 19442 East Cortes St., Covina, Calif. 4'53 P **M. M. Phogley**

WIESEHAHN, Gustav A., 18 Beethoven St., Binghamton, N. Y. 4'53 T **B. Landow**

WILLIAMS, Maxwell T., 712 Glenhunting Rd., Glenhunting, S. E. 9-Victoria Australia 1'53 **E. R. Rotherham**

WINDSOR, Richard G., 4406 W. 2nd Ave., Amarillo, Tex. 4'53 CMPT **E. L. Roberts**

WOOTEN, Orlando V., 112 Camden St., Salisbury, Md. 4'53 NP **L. G. Hayman**

WU, Ocean, 5, Tunglowan Road, 3rd Floor Hongkong China 4'53 **F. Wu**

YORKE, C. 6 Bond Street Brighton 1, Sussex England 4'53 **F. Quellmatz, Jr.**

#### NEW CAMERA CLUBS

ADRIAN CC, c/o Dr. John R. Van Schaick, Jr., Sec., 135 N. Broad St., Adrian, Mich. 4'53 P **Dr. J. R. Van Schaick Jr.**

CC OF JOHANNESBURG, P.O. Box 2265, Johannesburg, South Africa 4'53 P **C. A. Yarrington**

CANADIAN COUNTY CC, c/o Miss Mary E. Ashbrook, Secy, Box 562, El Reno, Okla. 4'53 P **A. C. Schwartz**

HOBBART CC, c/o Miss Mabel Davis, Secy, Route 2, Troy, Ohio 4'53 C **Dr. L. N. Lindenberg**

LERA CC, c/o Mr. C. Hanson, 82 Fairview Ave., Spring Valley, N. Y. 4'53 CJPS **Mrs. B. Sieper**

MIAMISBURG LENSEN CLUB, c/o Mr. Donald L. Mack, 125 N. Tenth St., Miamisburg, O. 4'53 CP **M. C.**

PARK WEST CC, Westside Y.M.C.A., 5 West 63rd St., New York, N. Y. 4'53 **M. C.**

PIKES PEAK CC, c/o Miss Margaret V. Sharp, Secy, 920 Cheyenne Boulevard, Colorado Springs, Colo. 4'53 CP **M. C.**

SAN ANGELO Y. CC, c/o Mr. Carl W. Morrow, Secy, 115 West Twelfth, San Angelo, Tex. 3'53 CMP **M. C.**

TULSA AMATEUR MOVIE CLUB, c/o Lt. Col. William C. Hornsey, USAF, 221 East Jasper, Tulsa, Okla. 4'53 CM **M. C.**

YONKERS CAMERA CLUB, Woman's Institute, 38 Palisade Ave., Yonkers, N. Y. 4'53 CNP **J. J. Merlino**

Code after name designates division affiliations—C-Color, M-Motion Picture, P-Pictorial, N-Nature, J-Photo-Journalism, T-Technical, S-Stereo. M.C. in sponsor column denotes Membership Committee.

Address Signed For items checked on the application blank, \$ PSAs	Received of Date	(Keep This) Receipt to be given applicant if number accepts money.	Mr. <input type="checkbox"/> NAME Mrs. <input type="checkbox"/> Miss <input type="checkbox"/> ADDRESS CITY ZONE STATE	DATE
			Please enroll me as an active member of the PSA at \$10 (U. S. & Canada only) for a full year, including one division I have checked. Also enroll me in the additional divisions circled below at \$1 each per year. <input type="checkbox"/>	
Please enroll me as a Family Member (Husband and Wife only) of the PSA at \$15 (U. S. & Canada only) for a full year including two divisions we have checked. Also enroll us in the additional divisions circled below at \$1 each per year. <input type="checkbox"/>			Please enroll me as an Active Overseas Member at \$5.00 (U. S.) for a full year. Also enroll me in the Divisions checked at \$1 each per year. <input type="checkbox"/>	
Color <input type="checkbox"/> Motion Picture <input type="checkbox"/> Nature <input type="checkbox"/> Photo-Journalism <input type="checkbox"/> Pictorial <input type="checkbox"/> Stereo <input type="checkbox"/> Technical <input type="checkbox"/>			It is understood that the membership fee includes a subscription to the PSA JOURNAL for a full year	
PSA sponsor			Total enclosed \$	

Any PSA member can sign this application as sponsor. If you do not know a PSA member, the Membership Committee will gladly sponsor you. Mail application with check or money order to Photographic Society of America, 2005 Walnut St., Philadelphia 3, Pa.

# PSA MEMBERSHIP SUPPLIES

Every PSAer will want to wear the insignia of the Society in one of the available forms . . . the buttons, whether alone or on the tie bar or chain, are of rolled gold with enamel filling. The Supply Department also has electros of the insignia in sizes from 1/2" to 1 1/2" for use in printing your personal letterheads, print labels, etc.

## PSA-ZIPPO LIGHTER



A distinctive lighter of excellent quality, engraved with PSA emblem in blue enamel.

Brushed chrome

**\$4.75**

Sterling silver \$18.50

You can have your signature engraved on back for \$1.00 extra.

## TIE CHAIN



**\$2.25**

## TIE BAR or MONEY CLIP



**\$2.25**

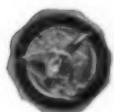
## DECALCOMANIA



You can always use some of these . . . For home, store, car windows, camera cases, etc. 3 1/2 x 5 1/2, gold and 2 colors.

**3 for \$1.00**

## LAPEL BUTTON FOR MEN PIN FOR WOMEN—SAFETY TYPE



**\$2.00** Either Style

SEND YOUR ORDER NOW TO

## PHOTOGRAPHIC SOCIETY of AMERICA

2005 Walnut St., Philadelphia 3, Pa.

## PSA Cuts

Electros of the PSA Official Seal are now available for use of members. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



MEMBER  
No. 5



MEMBER  
No. 7



MEMBER  
No. 9A



MEMBER  
No. 12

### Prices

No. 5	\$2.75
No. 7	3.00
No. 9 (A or B)	3.25
No. 12	3.75

### How To Order:

Send your order with check or money order to Headquarters. Shipment will be made from stock.

## Photographic Society of America

2005 Walnut St., Philadelphia 3, Penna.

*"I was going to build my own...*  
**until I saw the Kodak Master View Camera"**

**so says Anton Bruehl**

"There are so many occasions, both on location and in the studio, when I need a really good 4 x 5. By good, I mean a camera with smooth-acting adjustments—and plenty of them—rugged, and reasonably easy and quick to set up. I was going to build one myself, but Kodak saved me the

trouble. Even if it had no other feature, the back on this one would have sold me. It was only \$145, too!"

So says Anton Bruehl, a photographer who needs no introduction. You will say the same when you see the Kodak Master View Camera, 4 x 5, at your regular dealer's.

**EASTMAN KODAK COMPANY • Rochester 4, N. Y.**



**Kodak**  
TRADE-MARK